

The School-Arts Magazine

AN ILLUSTRATED PUBLICATION FOR THOSE
INTERESTED IN ART AND INDUSTRIAL WORK

PEDRO J. LEMOS Editor

DIRECTOR MUSEUM OF FINE ARTS STANFORD UNIVERSITY CALIFORNIA

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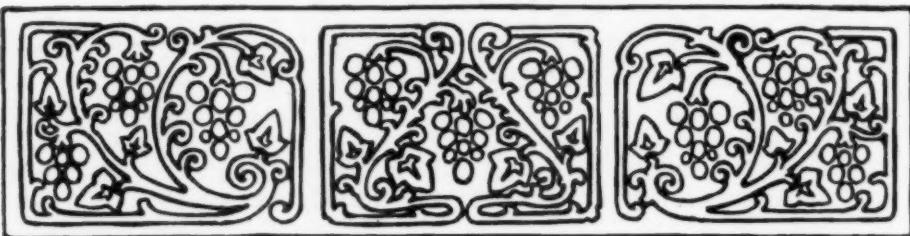
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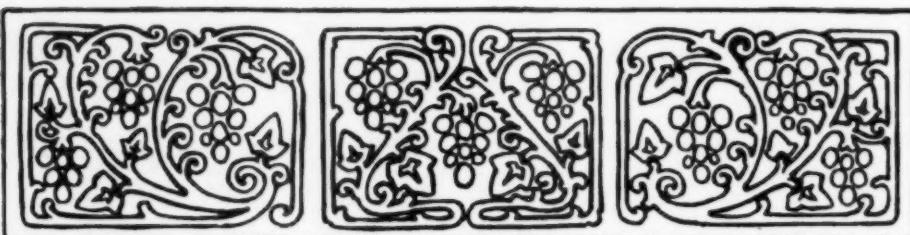
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Ornamēnt is the art of every day. The great picture galleries may be likened to temples of art whither devout worshippers, and others less devout but no less anxious to pass for pious, resort only at intervals. But every day and all day long we breath the atmosphere of ornament. There is no escape from its influence. Good or bad it pervades every object with which our daily doings bring us in contact.

Once the question of ornament is, therefore, neither insignificant nor one that has significance only for the wealthy few. Neither is it a matter which concerns only those who take some interest in art, since we are all of us, however little inclined towards the arts, alike compelled to ornament our dwellings, our belongings and our persons.

Lewis F. Day



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Beauty in Education

FREDERICA BEARD

THE inborn love of beauty in the Human struggles for expression. The window of a tenement house with its box of greenery goes to prove that it exists and seeks to live. The gaudy colored prints on the wall of a negro cabin testify to the same truth. Weak, crude, elemental as the expression is, it is surprising to find in places most unlikely a longing for the artistic. Such evidence suggests that the love of the beautiful is potentially in every human heart, though crushed it may be, by many forces, and often dying of starvation. Should not the hungry be fed and the opportunity for satisfaction be given before it is too late?

The response of a child to a beautiful effect is sometimes startling. It may be an unconscious response but it is none the less true. A schoolroom decorated in soft and tasteful coloring with growing flowers here and there, and two or three fine pictures on the walls, has been found to have so controlling an influence that Poles and Russians of the street have grown increasingly polite and orderly in its atmosphere. Scientific observation has proven that color has an effect on the nervous organization; certain colors bringing rest and repose, while others tend to excitement and disquietude. Such results are, of course, most noticeable when sensitiveness is peculiarly acute, but they are just as much a fact

when unrealized, and when the reaction is less keen. This is, however, only a part of the story as we consider the cause of a refining behavior. Beauty calls forth a response and in its presence ugly roughness in a child retreats and gentleness of action takes its place.

A story told before is so apt an illustration of this truth that it will bear repetition. A little fellow from "The Black Hole" of Chicago was one of a group of kindergarten children to be taken one morning to the Art Institute. There they saw the Sistine Madonna among other pictures. The following Saturday found the child, with his somewhat older brother, standing at the door. "Please, Mum," said he, to the attendant at the desk, "can we come in? I've brought Jim to see the picture that's so great." It was against the rules to allow children to go to the rooms without adult company, but the pathetic picture and eager look before her caused the attendant to call an assistant to the desk and to go herself as escort, curious to see which was "the picture that's so great." The children tiptoed in and with hushed awe as if on "holy ground," the younger boy pointed to the Madonna and child that had made the great impression. Then they turned with absorbed interest to other pictures until the attendant had to send them away. The next Saturday and the next found

them again at the Art Institute, and, because they were so orderly and quiet, even reverent in their actions, these little street urchins gained special permission to enter. Why did they come, and why did they behave thus? Was it not because they were hungry for the beautiful? One has only to go into any one of the magnificent railway stations of the country to note the effect of grandeur upon rough natures. Movements are more quiet than when outside the building and even voices are subdued.

If hunger for beauty and the effect of the beautiful were appreciated, greater attention would be paid to the arrangement and appearance of school rooms. Here is a factor in education that is too little recognized. If the silent influence of a picture were realized, care would be taken to place one, two or three *good* pictures in a home or school as much as, or more, than other furnishings, and *some* pictures already there would be cast out. Perhaps this influence is not considered because it is silent and elusive; something that cannot be computed in exact terms, that can only be determined by close observation of a number of children. Indirect influence is greater than direct. Gradually, quietly, persistently the picture bears its message, sometimes doing what other expressions fail to do for

"We're made so that we love
First when we see them painted, things we
have passed
Perhaps a hundred times, nor cared to see;
And so they are better, painted—better to us,
Which is the same thing. Art was given for
that;
Leading our minds out."

A young girl stands before the portrait of Antigone or Cordelia; she has a

vision of a possibility and, as she gazes on that face, an ideal grows and by and by the ideal is woven into life. Another looks into the face of a beautiful Madonna and as she sees the beauty of Motherhood, she longs to fulfill in herself all that it suggests. And the youth as he turns now and again to note the courage and nobility of "Sir Galahad" finds desire astir within himself. With a larger vision of the many ways in which the Divine life manifests itself we shall say with Emerson, "God is the All-fair. Truth and beauty and goodness are but different faces of the one all."

If beauty is to bring the desired effect, it must be adapted to the child's plane of development and must answer to his need. In both form and content it must correspond to his life, and so call forth a response. This does not mean that it should be lowered to a child's immediate whim and taste; if this were true, little beauty might remain! Superficial likings are not to be considered. The guide for selection is not to be what a child thinks he wants, but innate tendencies that will respond to certain stimuli and not at all to others must be reckoned with. These vary much at different ages.

An unwarranted conclusion has, however, sprung up from the theory of evolution, namely, that the individual and the race begin, both in expression and appreciation, with the inartistic and the ugly and gradually grow toward perfect art. Such an assumption arises from a limited notion of expression and appreciation. Decidedly inartistic are *some* of a child's expressions, and *some* of his appreciations tend toward the ugly rather than the

beautiful. But under a broad, deep view the untruth of such a theory is evident. "The baby waves a good-by with a grace and beauty of arm and hand movement that the best trained actress cannot equal. A simple folksong is as perfect art as a Wagner opera. The Hymn to the Dawn in the early Vedic poems is as artistic as Milton's *Lycidas*. An early Greek myth may rival Goethe's *Faust* in the harmony and beauty of its artistic expression, and interpretation of life." Thus human life on any plane may have some expression of beauty and still more, may it respond to such expression if between the two there is some sympathetic touch. To understand child nature and its development is essential in the use of art in education. An illustration will be suggestive. One of the old-time pictures may call forth an expression of wonder and delight on the face of a five-year-old which to his ten-year-old brother with his keen materialistic appreciations will suggest only physical grotesqueness and appeal to his sense of humor, leading to irreverence.

Thousands of homes cannot give the uplifting influence that children need, either because of economic reasons or because of ignorance. The State must give what the home cannot supply. Beauty should, therefore, be added to the cleanliness, neatness and convenience of school grounds and buildings. For homes that, for convenience, may be termed of the "middle class" there is opportunity as never before to get good works of art in inexpensive copies. One fine presentation is often better than two of poorer workmanship. In homes of culture

and of wealth it may well be remembered that too much feeding is as bad, or worse, than too little. The pitiable ugliness of poverty is less morally harmful than the gorgeous ugliness of extravagant wealth.

For the appreciation of what is beautiful, and a practical application of it, no better work can be done than that pursued in a few schools of the country today by the study of desirable house decorations in color and design. One group of eighth grade pupils were given the opportunity of selecting between wall paper samples, in accordance with the rules of color and form they had been taught, and the greatest interest was manifest in the choice of a well built house and of good furnishings. Care was taken that extremes necessitating extravagance should not be advocated. Two wall papers, one good and the other bad, but of the same price, proved that it needed only discriminating taste to reject the coarse and loud and purchase the good. Imagination can easily picture the effect on the homes of the future. Incalculable good may be done by training a girl in color appreciation applied to dress. She has a natural love for gay plumage and the desire for personal adornment is legitimate; she is not to think of the bright and gay as ugly, but only undesirable when used in wrong quantities and relations. The right association of color, resulting in harmonious blending, is what she needs to realize. The avoidance of loud color combinations would have a moral influence on others as well as on herself.

Beauty in education by way of Nature has been so far only hinted at

in this writing. It needs emphasis again and again and yet again. For to a small extent at least, it is possible to all, and to child-life Nature is nearer than art because it is simpler and more elemental.

To the children of the poor, Nature must be brought or special provision must be made to take them to it. Something has been gained by way of city parks and by natural objects in the school room, and something by way of "fresh air" expeditions. But the appeal of one child is but the cry of many: "I wish I could sit on the grass all day," not once but many times. "Children are even closer than we to the great Nature-Mother, and if they can have constant opportunity for contact with her beauty, it will build itself into their very spirits, giving a dignity and harmony difficult to gain in any other way. It is not that we should force the beauty upon the child's consciousness; that is as fatal in the case of nature as of art; but that we should give him ample

opportunity to sit in the lap of his best nurse—Nature."

A boy stood out in the fields one day. A hoe was in his hand, but he was not working. He was looking afar off. A sympathetic mother approached the apparent dreamer and gently said, "What is it, Son?" "Oh, Mother," responded the lad, "It's so beautiful! It makes me want so much."

The conscious realization thus expressed is, undoubtedly, exceptional, but Nature's appeal to aspiration is just as true to many another youth. "Had I but two coins," said Mohamet of old, "with one I would buy bread; with the other hyacinths, for hyacinths would feed my soul." The food of the soul has many names and is interpreted in many ways.

"A haze on the far horizon
The infinite tender sky,
The ripe, rich tint of the cornfields,
And the wild geese sailing high,
And all over upland and lowland
The charm of the goldenrod,
Some of us call it Autumn
And others call it God."



CRAYOLA DESIGNS FOR CHILD'S CIRCULAR PLATES BY
THE PUPILS OF MISS M. LATHROP, MARSHALL, TEXAS



DESIGNS IN
CUT PAPER
HEARTS

CUT PAPER DESIGNS BY A. ALLISON, ART SUPERVISOR, RICHMOND, VIRGINIA

The School Arts Magazine Alphabeticon, October 1922

Good Honest Design

RESTFUL VS. RESTLESS ORNAMENT

PEDRO J. LEMOS

HONEST, free from deception or fraud, absence of intent to deceive

—Webster's Dictionary

MORE honest design and less frenzied color will make toward more lasting and restful ornamentation in American homes.

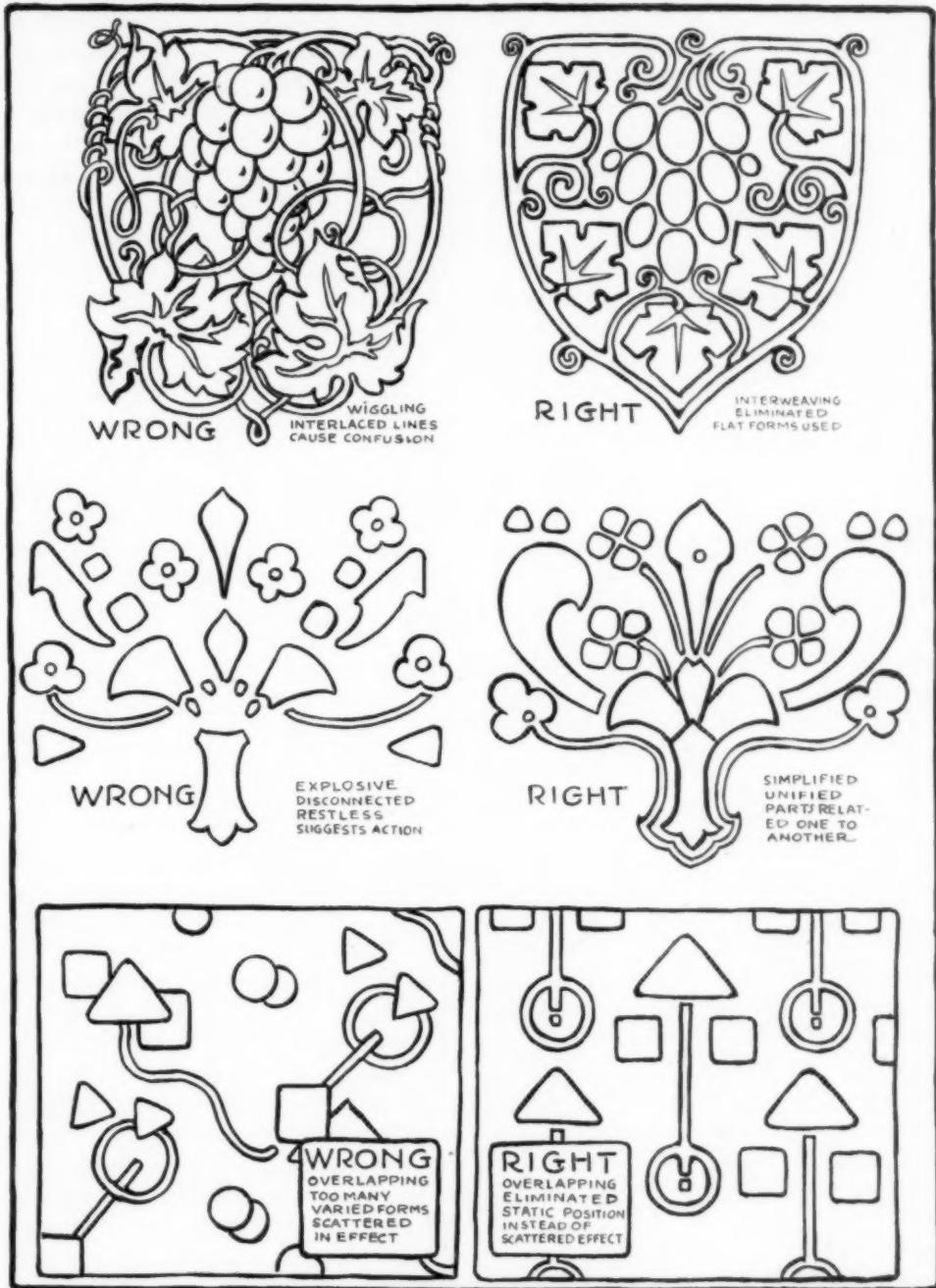
It seems that our approach toward a known goal in Art education is generally a course of elimination. We try out all the things that are along our way rather than the thing that we know to be the one true method. Like the small wayward child who is asked to put away his play cart and who does so only after seeking delay by gathering up every other toy, we delay and procrastinate by going the longest way about. Probably the longest way about in the case of American ornament will be the shortest way after all, for having run the gamut of all sorts of freakish and conglomerate forms of decoration, we may arrive at a definite form of American ornamentation. We do not have to hark back very far to find the thought conveyed by Morris of making common things more beautiful, being grotesquely misinterpreted, and applied to decorated frying pans and rolling pins which were used on our walls. An echo of this queer thought of practical ornament is visible nowadays in some of the war helmets used for containers, or the brass shell utilized in its military form for lamp stands and vases. Go to any junk shop and you can easily see evidences of many of these thoughtless design ideas which have been dis-

carded by their former owners and it is unfortunate that many more such objects still continue to grace or disgrace our homes.

We have come through the period of one-legged storks on velvet banners, and decorated cat-tails in terra cotta sewer pipes in the hallway, down to the present period of wiggly decorations and frenzied color. If red walls in our homes have filled the divorce courts, our wiggly designs have filled the insane asylums and our frenzied colors have kept the oculist busy. I have seen designs and color easily capable of causing nervous prostration and apoplexy.

We have abused decoration because we think of it as a matter of elaboration, where we should have used restraint and considered it as choice simplicity, the using of the least possible in the finest way.

Sir Walter Crane once stated regrettably that the English-speaking nations did not care for ornamentation; that their appreciation of decoration was not developed. It is an interesting and peculiar comparison that anthropologists or archaeologists determine the intelligence or civilized periods of nations of the past by the idiomatic development of their decorations. In other words, the more refined they became, the more symbolical or abstract their ornamentation became. If this standard continues in the judgment of



COMPARE THE DESIGNS ON ONE SIDE WITH THE DESIGNS ON THE OTHER SIDE OF THE ENGRAVING.
HOW MUCH MORE RESTFUL THE RIGHT SIDE IS IN ARRANGEMENT THAN THE WRONG DESIGNS

future scientists, I should like to hear the expressions of a group of archaeologists in 2200 A.D. when they unearth a cache of our present-day American ornamentation, or the productions of our present-day art manufacturers.

Our great main difficulty in developing ornament is our everlasting trying to make our forms "stand out real-like" from the background. So many of us think that the more it resembles the real thing, the better our decoration becomes. We forget to be honest with our design, we forget not to imitate, we forget that all we can do is to acknowledge that we can never equal the natural beauty of the plant, and that all we can do is to take but a suggestion of beautiful contour and color harmony and rearrange it for a static surface of a box cover or cloth drapery, and that the background for the natural foliage is its own background of more foliage or the sunshine and sky. And that honesty, the absence of intent to deceive, will not produce a violet spray that causes your friend to hastily put his finger upon the design and say, "Oh, I thought I could pick it up," but will result in an adaptation of the violet into pleasing motifs that have been arranged to most pleasingly fit the space and surface of the material against which it is to appear.

While there is a large awakening throughout America in better design and every school and museum is helping toward a better knowledge of good ornament, nevertheless we must realize that the present aim and interest is not very lofty or a pure love for more of the beautiful in our ornament, but is largely a commercial one. The great aim seems to be to shape manufactured

wares so that they will command a better price. Our nation, wishing to free itself from control of certain manufactured wares held by some other nation, anxiously strives to develop a type or design or ornamentation of its own, and dizzily runs from art nouveau forms through Oriental motifs into Austrian motifs, always so nervously hurried that it cannot stop to think out an ornamentation of its own.

The Maori native in New Zealand or the Javanese primitive craftsman through their simple contact with nature, develop a beautiful, honest form of carving or batik dyeing and the beauty comes largely through their simple abstract choice of nature forms simplified to become honestly expressed with the tools with which they work. Later they are discovered by some sharp traveler or their work finds a place in our museums and the commercial design hawk swoops upon the idea and fills our markets with over-elaborated Maori carvings and with garish batiks in shrieking color combinations. It becomes a fad and a fancy, and so our frenzied design goes on in spasmodic ravings over Bulgarian art or Patagonian design until we do not know what comprises good honest ornamentation for our *own* use. Meanwhile the Maori or the Javanese is continuing his art for his own use if he remains honest, but most times the tourist or trader dangles a dollar before his eyes and before sunset he is producing a dictated production, no longer an honest design, because it is not the individual expression of the designer. In such a way has many a fine aboriginal design become polluted and has disappeared.

Against this over-commercial dollar-

design aim, the art teacher of our schools must aim to create in students the love of design and ornament for the pure love of creating from Nature's kingdom something beautiful with their own hands. It is very fine of course to have the industries seeking to improve their productions artistically and also very fine that it means positions for designers, a work that means agreeable labor for many. But for us to see only in design an avenue of wealth and to think of it only in money returns is to postpone our ever developing it to the most desirable point. And that point is that it shall be individually an expression of the worker and in turn that the whole art of the nation shall be honestly American.

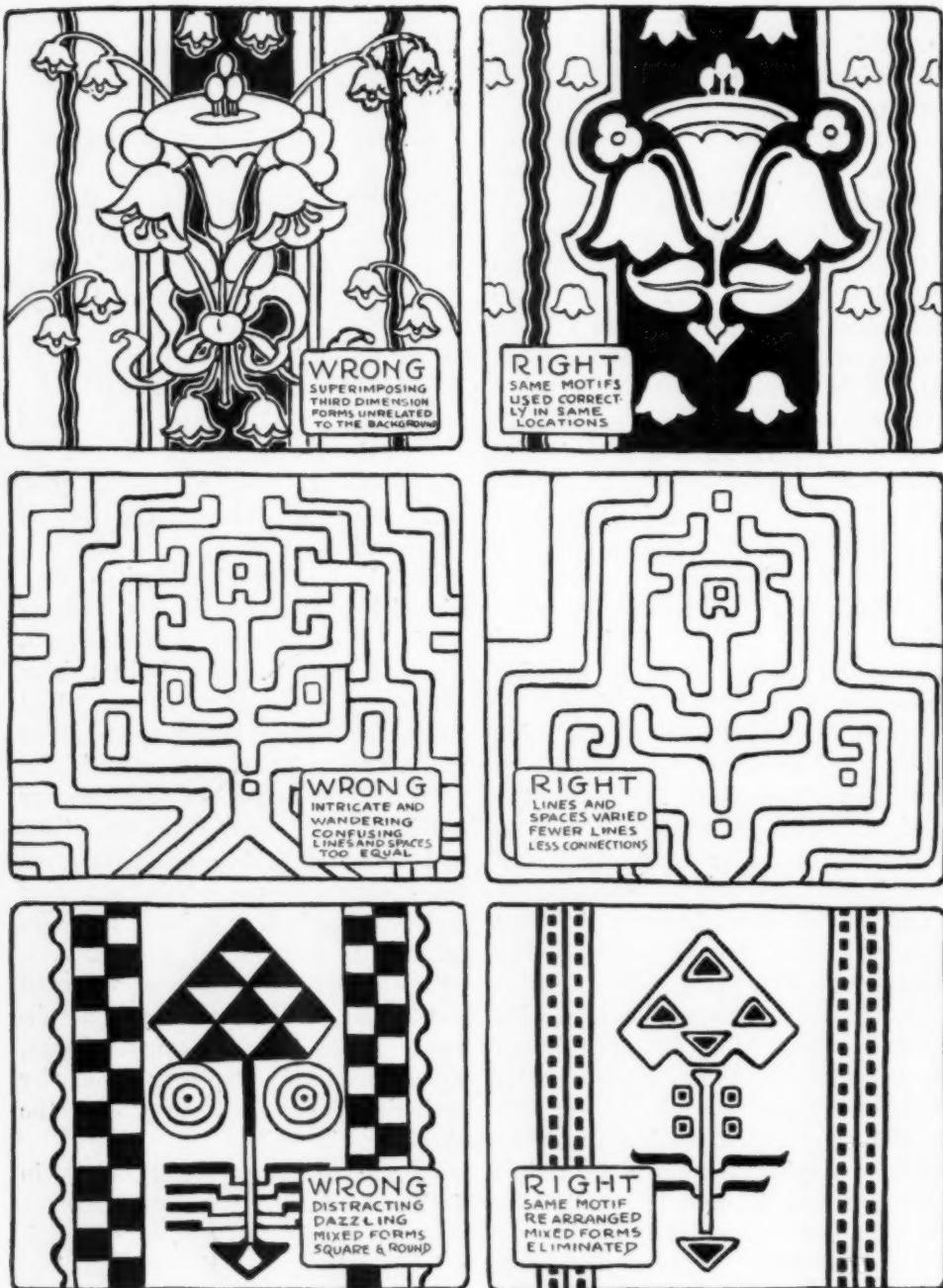
Living as we do in an age of pretentiousness and ambition, it is natural that our difficulty comes in knowing where to stop in our enrichment of surfaces. Common sense should guide our use of ornament. The inconvenient house, though over adorned, the designed spoon, though awkward to hold, or the flower vase, top heavy and impractical, are all examples of hundreds of types where practicability was separated from its design. For years civilization thought of ornament and use as incompatible one with another. In fact they should be dependent one upon another. Design should, through ornamentation, correct or add to the beauty of the object of utility without burying its form under elaborate enrichment. And the method of its production should not be lost in its enrichment. The marks of honest labor in loving technique will only add more honest beauty to it. Carlyle truly said, "All true work is sacred;

in all true work, were it but true hand labor, there is something of divineness. Labor, wide as the earth, has its summit in heaven."

Emerson in his lecture on Art says, "Beauty must come back to the useful arts and the distinction between the fine and useful arts be forgotten. If history were truly told, if life were nobly spent it would be no longer easy or possible to distinguish the one from the other. In nature all is useful, all is beautiful. Beauty will not come at the call of a legislature, nor will it repeat in England or America its history in Greece. It will come, as always, unannounced, and spring up between the feet of brave and earnest men."

Our love of making designs very pictorial or realistic is begrudgingly sacrificed by the student of ornament. The one great law of Unity, requiring that every ornament to become fitted to its surface must subserve its outline and character to the material, is forgotten. The stems of the flowers are intertwined, one behind the other, and the tendrils interweave between the flowers until the whole decoration becomes a wriggling series of lines distracting to the eye of the observer. Or the series of plant clusters are shaded until when finally appearing as a wallpaper pattern or a carpet design, we unconsciously step over the cluster underneath our feet or dodge the cluster on the wall.

Or we produce so much contrast in dark and light portions of our patterns that we dazzle the eye, or so much primary color and nearly unharmonious color in the pattern that it is restless. Jazz tendencies in music and hectic living is reflected in our jazz color



WE HAVE ABUSED DECORATION BY OVER ELABORATION. OUR DESIGNS
NEED THE USE OF SUBTRACTION RATHER THAN THAT OF ADDITION

The School Arts Magazine Alphabeticon, October 1922

INCORRECT DESIGNS



BOX COVER

NOT GOOD

RELIEF
TO HIGH
DETRACTING
LINES, UNRE-
LATED SPACESMIXED DESIGN PARTS
WEAK VALUE TONES

NOT GOOD

A GOOD
IDEA
POORLY
RENDEREDCARELESS
EXECUTIONLOW RELIEF
SIMPLE LINES

THE CORRECTED DESIGNS

ALL PARTS SIMILARLY EX-
RESSED; BETTER VALUESCAREFUL RENDER-
ING OF LINES & VALUESUNRELATED PARTS, MIXED FORMS OF MOTIFS, AND CARELESS WORK ARE
THE THREE ROCKS ON WHICH MANY DESIGNERS WRECK THEIR PROGRESS*The School Arts Magazine Alphabeticon, October 1922*

effects. Is it any wonder that normal visitors coming suddenly into a gallery containing many frenzied color designs throw their hands to their face, dazed and their sense of vision disturbed by distorted color masses. In our eternal seeking for interest are we overdoing our design expressions? Should not American design be in tendency one of restfulness for an already world-known nervous nation, rather than an exciting one? If it were planning decoration for a ponderous, slow-action, "Sleepy Hollow," indolent mass, I can see where some reaction might follow from the use of "jazz" design, as such colors as magenta and mustard-yellow, so largely used, can make a real noise even in the dark and would keep anyone from dozing inclinations.

Good things to remember are the following: Wriggly designs need not exist. The same space and motifs can fill the same space even more pleasantly when not inter-wriggled.

Our designs can have ornamentation without action. Motifs need not appear explosive. Static arrangement is better, so that the parts appear fixed and permanent and not in the action of flight or movement. This does much toward restfulness in design.

Superimposed clusters or subjects in several distant relations behind each other have no place on a flat surface as ornamentation, because it is contrary in delineation to the flat surface. It is dishonest design because it is trying to make the flat hanging or wall look otherwise. Avoid showing anything in three dimensions in flat ornamentation. Show height and width but do not represent thickness. Thickness may be used in relief work and

then relief work should be as flat as possible and in contour relation to the surface it decorates.

Avoid maze designs, that is, designs so planned that spaces weave in and out and around the motifs, becoming more attractive than the motifs and tending toward always directing the eye in search for its ending.

Avoid dazzling designs that are composed of equal repeating bars or spaces of light and dark that causes the observer constantly to try to solve the contour or shape relations that connect each other.

Avoid mixing the different treatments or methods of expressing the design motifs. Each space or object should be coherent and unified in its terms. A motif that is geometric should not be combined with parts that are not. Either the whole design should be one or the other.

In our use of design, though our need of ornament be not only for restful purposes but one where interest or the play element be introduced, the ludicrous or ridiculous, thrilling or shocking effects are not fulfilling the purpose. We find interesting effects, and the play element evident in many fine forms of design without violating the law of Unity, that ever important Fitness of Things that gives humanity happiness in environment.

We should devote our personal attention as designers or students or teachers to that design which is restful and satisfying, vigorous and alive. It is easy enough for anyone though "ponderous in thought" to learn to copy Egyptian or Austrian jazz designs and by a little varying arrangement really believe they have achieved a new design;

but it takes brains to produce an individual expression from nature forms, restful or interesting as our needs require. And a good student will forget that a good design is worth \$50.00 or that a textile house offers \$100.00 for a design for its purpose and

see only that an inestimable value and worth far beyond computation is better achieved by designing for the beauty of the work itself. To do otherwise is to be catering and capering to the Gods of Fashion.

"Be Honest With Your Medium"

EDGAR FELLOES

IT IS fortunate for pictorial photography there exists in all parts of the country men and women who have sufficient love for the photographic art that they find a joy in slaving for its interests. Were it not for these purposeful enthusiasts, photography would remain a mechanical thing of use as the servant of other pursuits and so regarded by all.

Fortunately, there are those who believe in it, those who feel photography capable of something better, for its own sake. They give of their time and their money, and their aims are worthy of respect. They work, and they work hard for photography. It is also fortunate that the public shows interest by their increasing attendance at these exhibitions. This should be productive of good, opening the eyes of the interested to the art possibilities of a process so handicapped with scientific exactitude.

Photography as an art is still very young, its future in this direction lies all before, and it beckons with encouraging hand the capable. For those who do not regard the camera as a mere plaything,

these exhibitions point the way for future striving and definite aim.

The gulf is wide between the good photograph and the good picture. The good photograph is frequently not a picture at all, it is a record, sometimes pleasing. The good picture suggests, it encourages imagination. The more technically perfect the photograph, the less it suggests, and some affirm this should be the aim of photography. Fortunately, opinions differ.

It is only natural, workers striving for a difficult end, the pictorial, should exert themselves to the utmost to cast off a mechanical rendering inherent to photography. And in this praiseworthy effort some in their enthusiasm succumb to means that are questionable by offering a product more suggestive of other arts than photography. This will probably rectify itself in time.

Experience has taught, that other branches of the fine arts have been developed on the recognition of their limitations. And furthermore, they have been discounted when attempts have been made to encroach on the domain of a sister art. Honesty of pur-

pose seems as important here as anywhere else. This honesty demands the product be true to itself and have the stamp of individuality inherent to the process.

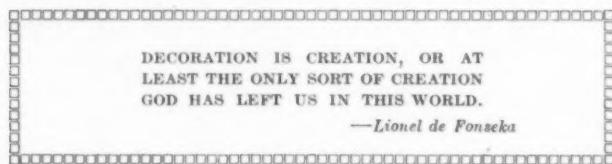
Let us turn to wood engraving for example. The earlier workers developed their efforts on its chief charm, a bright white line in all its character and crispness on a black ground. The art developed and was respected, it was like no other graphic art at its height. The craftsman became so proficient with his tools he lost sight of the peculiarities of his medium. He undertook to reproduce pen and pencil drawings by this means, exchanging the white line of his process, secured with one cut, for the black line of the pen, which necessitated two cuts, one on each side. Think of the enormously increased labor cost to secure one line. From this stage the craftsman elected by an infinite number of marvelous cuts to reproduce brush strokes and tints; the cost was the forecast of a tragedy. Photography came in under the name of "process" and swept this costly thing from the board. Today we have here and there a comparatively small number of amateurs trying to revive the old wood blocks. These are true amateurs, God bless them, for they must labor patiently and long with other aims and ideals

to revive the interest in a once great art.

Etching, too, has had its trials at the hands of those blind to its forte. Today those etchings whose lines show the vigorous bite of the mordant, or the exquisite swing of the dry point are valued. Those lines have a meaning, the brain is behind them, they belong to etching, they are found nowhere else and as long as the art is true to itself, it is sought, respected and it flourishes. On the other hand, where the etcher through ignorance (indeed it is pitiful ignorance) has overburdened his plate with a multiplicity of lines, striving for tints which belong to the brush, he has failed.

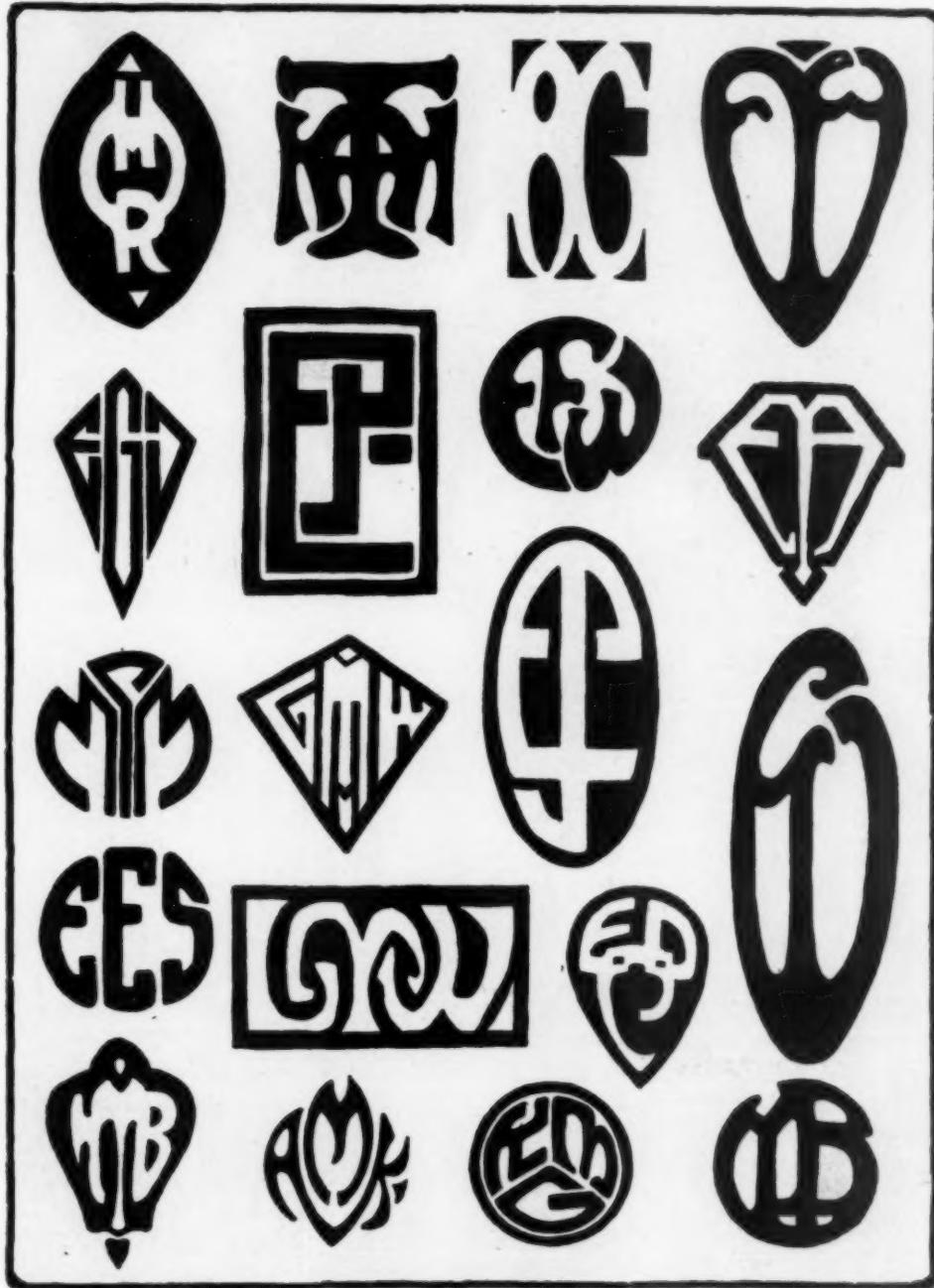
Lithography, too, has suffered at the hands of ignorant friends. The amateurs again, capable artists it is true, took up this medium to show how responsive it was, and they strove for a return of its glory.

Pictorial photography is young, very young. May we not glean from the past what other arts have suffered? The lesson is plainly written. The thinking should heed: "Be honest with your medium!" The photographer should not feel one heart beat of pleasure when told his photograph, his picture, looks like some other thing. Why be glad if your diamond is glass—just a fraud?



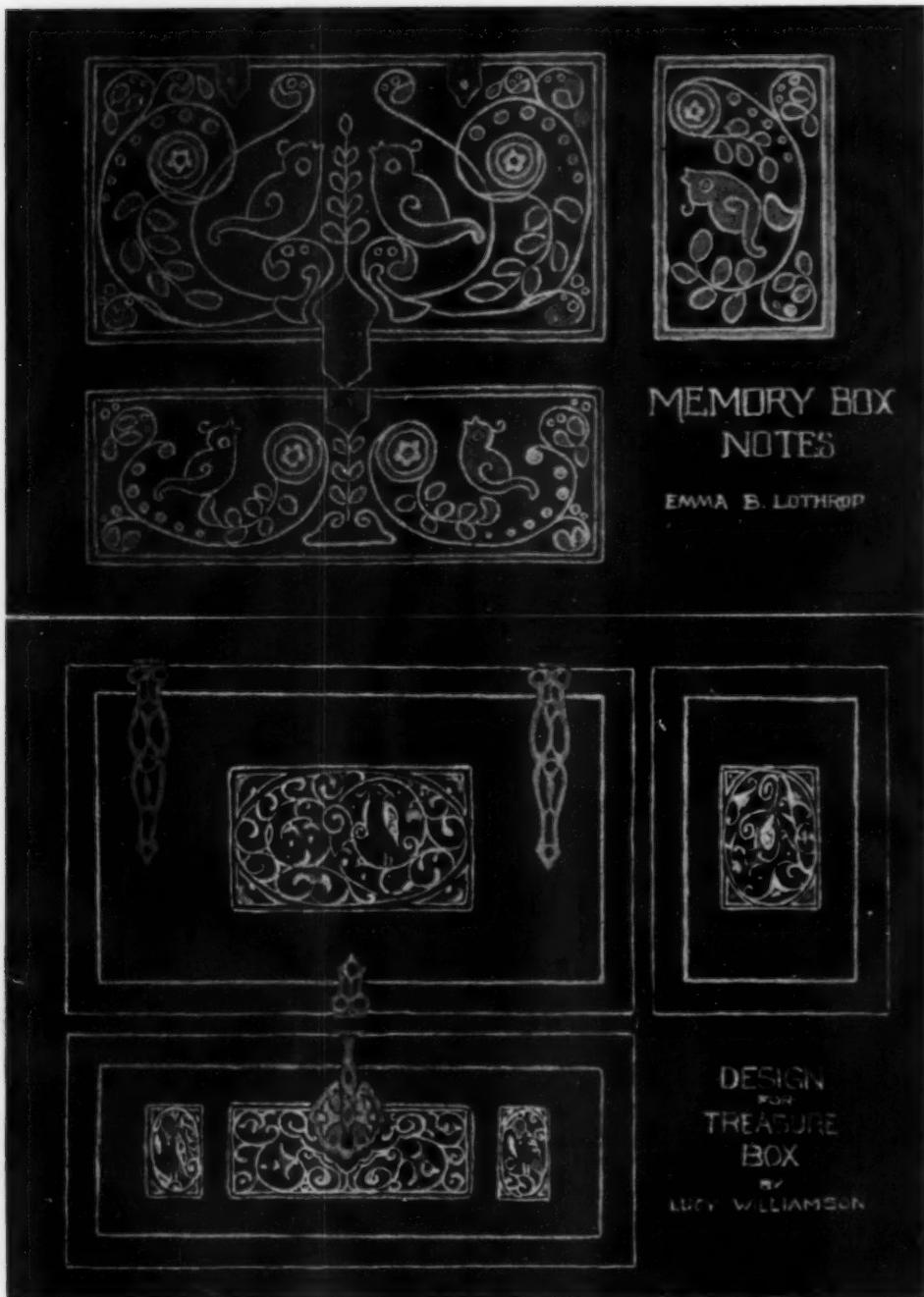
DECORATION IS CREATION, OR AT
LEAST THE ONLY SORT OF CREATION
GOD HAS LEFT US IN THIS WORLD.

—Lionel de Fonseka



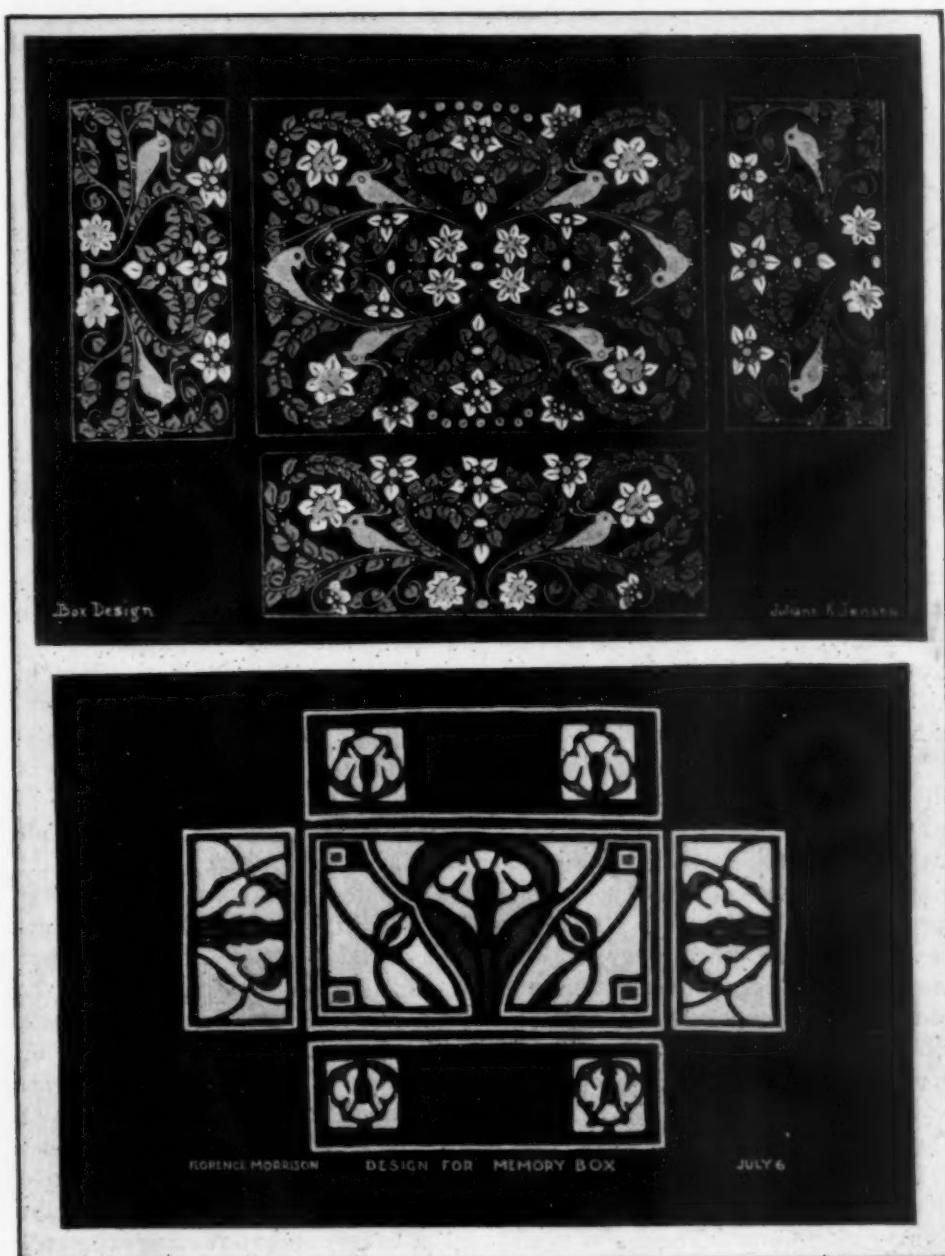
LETTERING CAN BE ORNAMENTAL AND THE DESIGNING OF MONOGRAMS IS
AN EVER INTERESTING AND PRACTICAL PROBLEM FOR THE ART STUDENT

The School Arts Magazine Alphabeticon, October 1922



BOX DESIGNS BY THE STUDENTS OF THE CHICAGO SUMMER SCHOOL OF APPLIED ARTS. PLANNED FOR PAINTING, ETCHED PANELS OR FOR RELIEFO WORK

The School Arts Magazine Alphabeticon, October 1922



THE DESIGNING OF THE FOUR SIDES OR THE FIVE OUTER SIDES OF A BOX AS REGARDS PROPORTIONS AND SURFACE ENRICHMENT IS A PRACTICAL INDUSTRIAL ARTS PROJECT FOR STUDENTS

The School Arts Magazine Alphabeticon, October 1922

A Chinese Lacquer Hall Lantern

LESLIE G. MARTIN

CHINESE Lacquer work exhibits a type of work peculiar and unique to that race. Oriental lacquer is the juice of a bush, *Rhus vernicifera*, and is cultivated in Japan. It is a heavy, dense gum with a strange odor. There are many secrets and processes around Oriental lacquer that have been closely guarded with the result that the craft has been kept in the hands of a comparatively small number of men.

India, Siam and Cochin China, Burma and Persia produce other forms of lacquer made from the pulp of certain seeds.

Genuine lacquer work is a very costly form of decoration owing to the high cost of lacquer and the amount of time necessary to do the work.

There are several kinds of lacquer: the ordinary flat lacquer; raised lacquer, where the risings are built up layer on layer; a carved coral lacquer; and incised or coromandel lacquer. This incised lacquer has a layer of composition next to the wood which is covered with lacquer. The design is then cut into the composition through the lacquer. The white ground is then used as a background for beautiful blendings of colors, which, at a short distance, have the appearance of mother-of-pearl and opal.

The Chinese used the zigzag formation in many of their designs, giving a feeling of motion. They also made considerable use of spirals, coils and wavy lines. Birds, figures, trees, and buildings were used in the composition of lacquer decorations.

There are many decorative processes which are less costly, and suitable for school work. Good enamels may be substituted for the lacquer with quite satisfactory results.

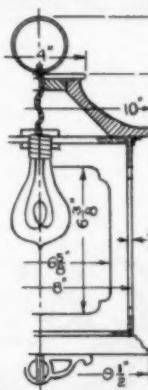
In the Hall Lantern problem shown in the drawings, the lantern is constructed of thin wood, finished with black enamel or lacquer. About four coats are necessary for a good finish. Each coat is rubbed with pumice stone and oil and finally with rotten stone and water.

A perforated tracing paper pattern is then made and the design of the decorations, pounced on the lantern with white chalk dust, and the decorations painted in gold. The lantern is then varnished with a thin, transparent varnish or glaze and polished.

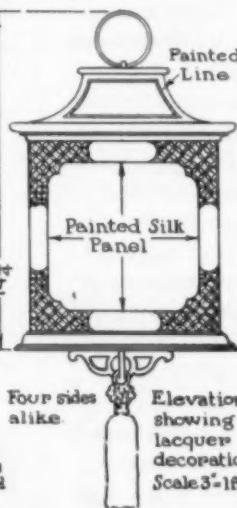
The silk panels for the sides are made on a light frame which is tacked inside. To prepare the silk for painting, after it is stretched, give it two coats of a thin, transparent French varnish. When thoroughly dry, the figures may be drawn on lightly or held underneath while the figures are painted. The oil colors must be thinned so they are transparent. It is well to work with a light back of the panel to avoid streaks. White of egg or other manufactured mediums should be mixed with the paint to keep it from running or spreading on the silk.

Parchment paper may be substituted for the silk if desired. The parchment paper is rubbed thoroughly with a

A CHINESE LACQUER HALL LANTERN



Half section showing construction.
The lantern is finished in black lacquer with gold decorations and has a heavy yellow silk tassel hanging from the base.



Four sides alike.
Elevation showing lacquer decorations.
Scale 3'-1ft.



Chinese Lacquer Decorations

PAINTED SILK PANELS FOR SIDES OF LANTERN

Costumes.

Fig 1-Head-dress of cobalt-blue, with silver lines. Blouse & right half of bloomers yellow shading into vandyke-brown, other half light red. Sash dark green, with emerald highlights.

Fig 2 Blouse & left half of bloomers violet shading into black. Right leg of bloomers yellow. Sash of vermillion. Blue & silver stockings.

Fig. 3-Blouse of emerald green, dark green shadows. Sash of brown and vermillion. Bloomers light green with dark green shadows. Apron of violet & black stockings.

Fig. 4-Blouse of vandyke-brown with yellow highlights. Sash black with purple highlights. Left half of bloomers yellow & brown. Right half black and purple.

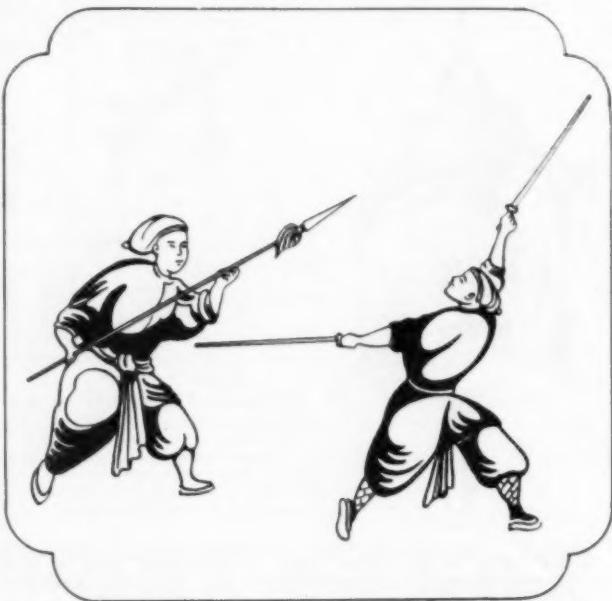


Figure 1

Figure 2

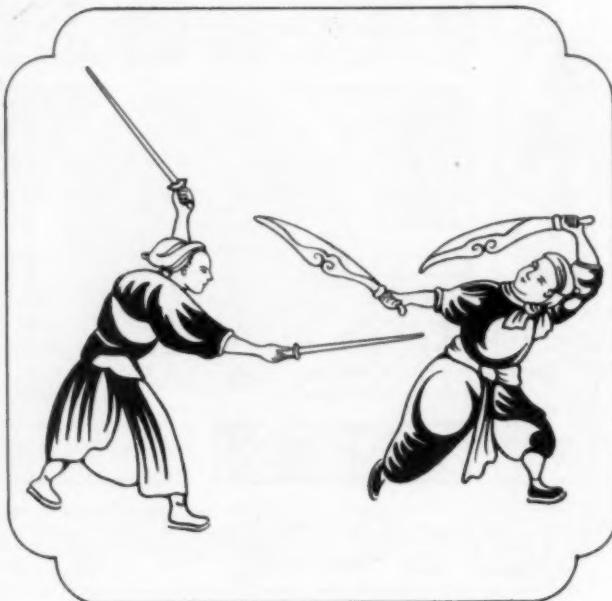


Figure 3

Figure 4

PAINTED SILK PANELS FOR SIDES OF LANTERN

Costumes:

Fig 1 has a head-dress of cerulean blue with gold lines. Neck-scarf white with silver shadows. Blouse dark green with emerald-green high-lights and white cuffs. Light yellow-brown sash. Bloomers of vermillion with black stockings. White sandals with vandyke-brown soles. The fork-tines are white and silver, with a red handle.

Fig. 2 has a vermillion blouse with white cuffs. Black sash with purple high-lights. Dark-green bloomers. Blue stockings with silver lines. Sword blade silver and white, with a red handle.

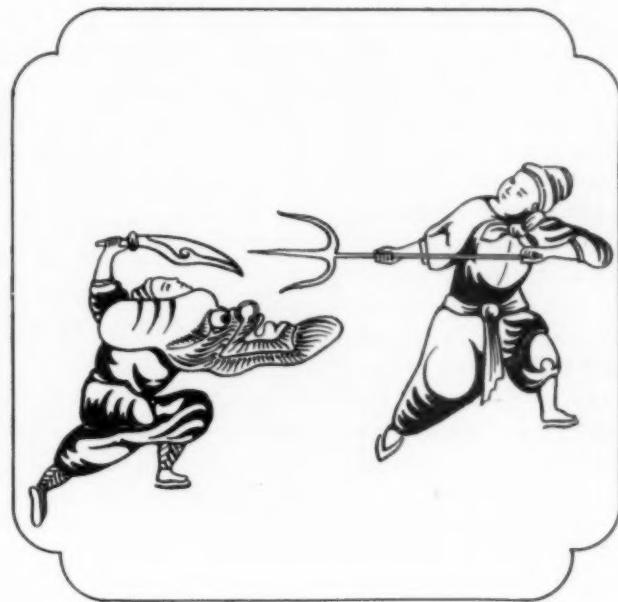
Mask shown below

White
Black lines
Silver
White
Vermilion, with lighter outline.
Emerald-green with black lines.
Vandyke-brown shading into yellow



Figure 1.

Figure 2.



mixture of oil and turpentine. When this is thoroughly dry, the design may be painted on with transparent colors. After drying, it may be varnished with a light white varnish, if a glossy finish

is desired. The lantern is fitted for electricity. The drawings show Chinese Lacquer decorations which are given as suggestions for borders and panels.

Colored Suede Leather Bags

DAISY D. McCOOL

IN THIS DAY of novelty bags, those who are artistic are always inventing new designs and seeking a new material, if not to use alone, to combine with some other for the right effect.

One of the most effective and least expensive type is the colored suede leather bag. It can be made fancy in light colored leather or simple and plain in light or dark colors in applique or cut work. Combinations that might be used are leather with colored felt, if all colors desired are not available in leather, with some simple outline or couch stitch yarn trimmings.

If this is given as a class problem a very good method is the following:

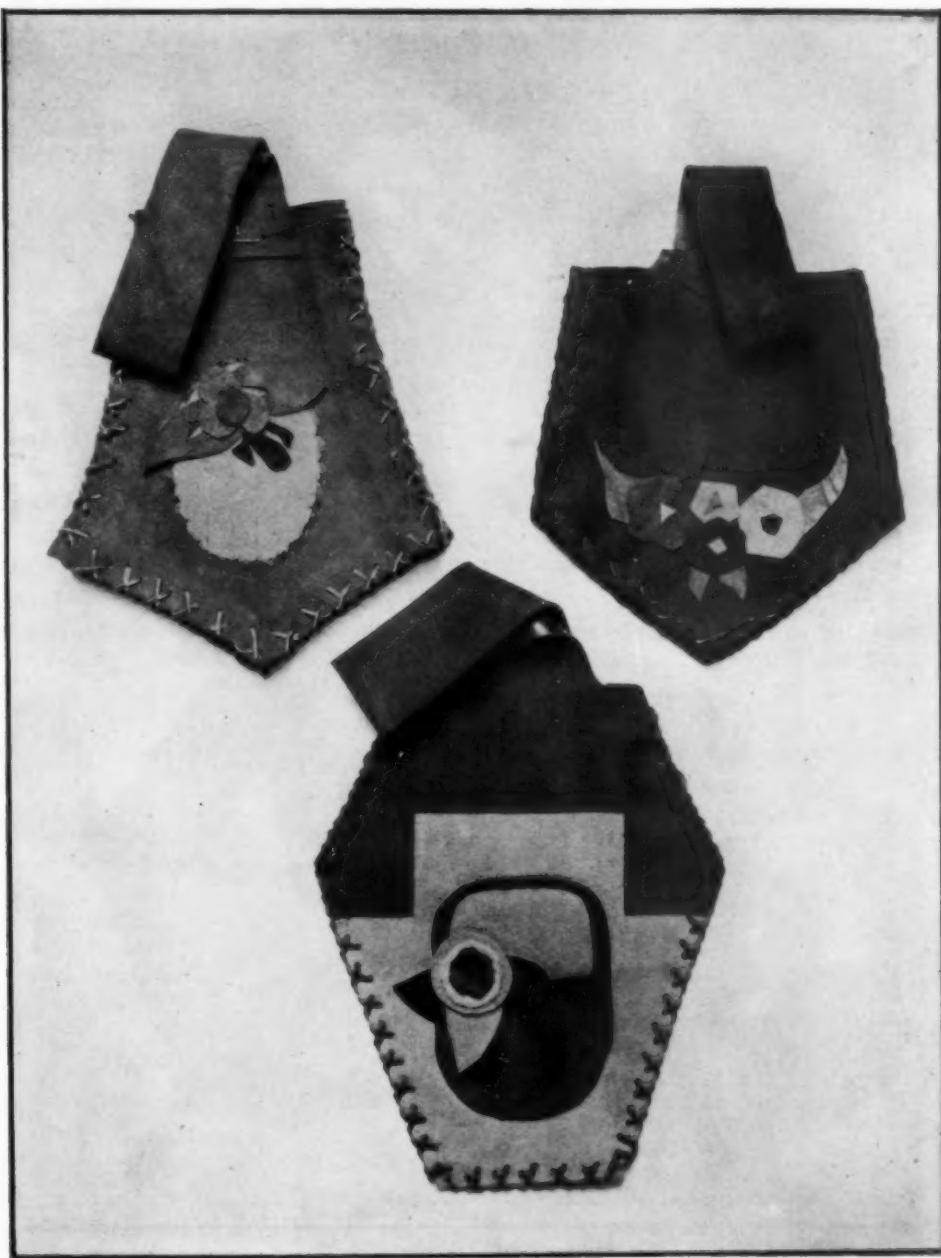
Cut patterns of different shapes, simple, geometric, or fancy, the same size as the finished product is to be. Plan the whole design on the paper construction and transfer to the leather in beautiful color harmonies.

After the design is applied, mark with a pencil $\frac{1}{2}$ " apart a row of dots $\frac{1}{4}$ " from the edge and another row $\frac{1}{2}$ " apart $\frac{1}{8}$ " from the edge of the bag. At corners dots may be somewhat closer. Lay edges together that are to be laced together and punch where dotted.

Cut an oval about 3" x $4\frac{1}{2}$ " and with sharp scissors cut around the oval, making strings almost $\frac{1}{8}$ " wide for lacings.

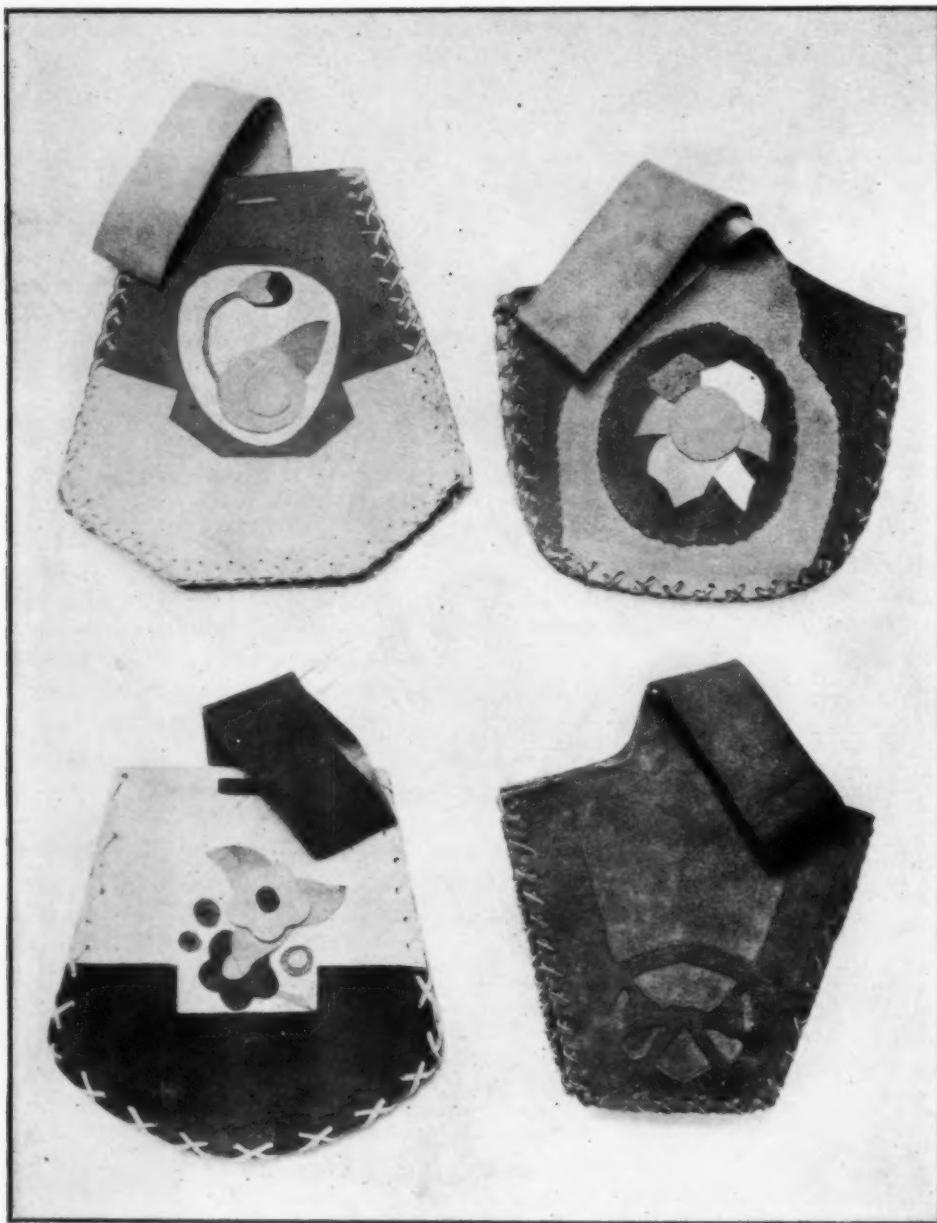
Lace with a string the holes $\frac{1}{4}$ " from the edge all around the bag first, then go back lacing holes $\frac{1}{8}$ " from the edge. Conceal the ends of the strings where lacing is finished.

Material needed: colored suede leather, obtained of Wm. Hall, Devonshire St., Boston; leather punch for holes, obtained at hardware store of I. G. Baughart, 1772 Greenleaf Ave., Chicago, Ill.



SUEDE LEATHER BAG DESIGNS BY THE PUPILS OF DAISY MCCOOL, STILLWATER, OKLAHOMA

The School Arts Magazine Alphabeticon, October 1922



SUEDE BAG DESIGNS BY THE PUPILS OF MISS MCCOOL DESCRIBED ON A PREVIOUS PAGE

The School Arts Magazine Alphabeticon, October 1922

The Illustration of Poems

TED SWIFT

THE STUDENT who delights to picture in his imagination the rich scenes in the poetry of his English class and anxiously contemplates the time when he can render into colorful, harmonious decorations with the pen the vividly sweet and delicate descriptions of Chaucer, Shakespeare and Tennyson's poetry, is looking into one of the most pleasant and profitable fields of art. Such a student is ever ready for new thoughts on illustration and reads eagerly everything he can find pertaining to this interesting branch of Art. Let us discuss the following ideas and study the illustrations that accompany the article that we may obtain a clearer view of perhaps a helpful plan of working out illustrations for poems. To think of a picture, of how you would draw it and to actually perform the act are two different matters. This we shall discuss and try to arrive at a point where one can obtain hopeful results in illustration.

The student may ask: "How shall I draw a figure to depict the jovial character of Shakespeare's Falstaff or his elfish Puck?"

A little study on the parts of the plays in which they appear will reveal much of their character. We sift out the thoughts and find them. Falstaff was a very plump person, given to buffooneries and always bursting into cheerful hearty laughs, with a genial trend of ever flowing mirth in his conversations. He wore the costume of a knight of the Eleventh Century.

As for Puck, he was the evil genius of elfish trickery and mischief. The general nature of his costume was the clothing that people of all degrees might give him for his fairy services and hence his combination of dress was both knavish and lordly.

Shakespeare's characters are very good as examples for illustration but they are more difficult to understand, as description of character cannot be grasped as readily by the student beginning in illustration. He would rather choose those fine word pictures of Chaucer in his *Prologue to the Canterbury Tales*. Let us study the description of a few characters that we may have something to work upon, then we shall tell a little further the three steps by which we draw the characters, spirit, anatomy and the decorative element. One of the best characters to choose from the *Prologue* is the Yeman (Yeoman) who is thus described by Chaucer:

"A Yeman hadde he, and servaunts na-mo
At that tyme, for him liste ryde so;
And he was clad in cote and hood of greene;
A sheef of pecok-arwes brighte and kene
Under his belt he bar ful thriftily,
(Wel coude he dresse his takel yemanly:
His arwes drouped noght with fetheres lowe),
And in his hand he bar a mighty bowe.
A not-heed hadde he, with a broun visage.
Of wode-craft wel coude he al the usage.
Upon his arm he bar a gay bracer.
And by his syde a swerd and a bokeler,
And on that other syde a gay daggere
Harnesied wel, and sharp as point of spere;
A Cristofre on his brest of silver shene.
An horn he bar, the bawrik was of greene;
A forester was he, soothly, as I gesse."

This description in Chaucer's Old English is excellent material to practice upon in the first stages of illustration; treating them as single figures in positions adapted to the character depicted. In the case of the Yeman or forester, one would picture him as a stout young fellow of the woods, with "strong as iron" arms, a cheery face and a broad chest accustomed to breathing the pure brisk winds of the woodland. Surely he needs must have a light cloak thrown over one shoulder for he is often caught out in the cold chill of the night.

A very different type of person in Chaucer's *Prologue* is the "Clerk of Oxenford," a studious person who, when he "Hadde gold," "on bokes and lerninge he it spente." In comparing the two faces shown in the illustrations, we find the Clerk to possess hollow cheeks and a prominent forehead with a look of deep meditation. His hair is curled over his forehead from long bending over books. His hands are placed in such a manner as to suggest a quiet conversational nature.

Now how did the Yeoman appear? In contrast to the "Clerk of Oxenford," we see the Yeoman as a carefree, cheerful person who gave not a thought to book learning, but all his joy of life was in roaming through the deep, shady home of the deer. Those merry eyes, that swinging gait and manly carriage of body bring to you the very breath of the crisp, cool forest.

Still another type of character in the *Prologue* is the "Squier," a promising young knight of twenty years who has the refined face of a poetical character, yet strong and alert. Every line in such a figure should express the spirit of youth and vigor. The face of such a

one should be round and pleasing with an expression of the oncoming wisdom of young manliness.

Having discussed the personalities of the three characters, let us see if we can find or explain a way to bring out their individualities in illustration. The method of drawing these characters will be divided into three steps:

1. The spirit of the character in drawing and the attitude and nature the person assumes in the picture should be brought out vividly. In these three characters, three distinct natures were revealed, namely, The Yeoman, jollity and good nature; the Clerk, a studious nature; The Squire, manly youth and vigor. Of course, two or three of these qualities may be found in one character but the student of illustration who wishes to make his work as forceful as possible, takes the leading characteristic and enlarges upon it to make it plain. This is what really constitutes the success of the drawing. It is this chief characteristic that fills the drawing with life and attracts the eye.

How is one to embody in his characters the spirit he desires? He may do this by entering into the same spirit and mood that his fictitious person is supposed to assume. Now this may seem abstract to some; it may appear that this is said with the view of shrinking from the task of explaining how spirit is put into a picture. But when practiced for a time it becomes second nature to the illustrator. Let an incident here be cited.

There was an artist who when sketching out a picture was known to enter into the spirit so profoundly that his own face took on the same expression as that of the character he sketched. As



1. MUSCULAR OUTLINE

THE SQUYER

ILLUSTRATING
THREE STEPS
IN DRAWING
A PICTURE

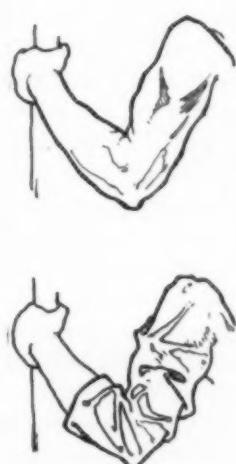
THE FIRST
TWO SHOULD
BE SKETCHED
IN PENCIL •
AND THE
LAST FINISHED
IN INK •



2. DRAWING GARMENTS

SKETCHING HANDS
FROM MIRROR

3. DECORATION

PRACTICE ON ARMS.
DRAWING SLEEVE.

THE DESIGNING OF SPACES, THE BLOCKING IN OF FIGURES OR OTHER PARTS ARE AN EVER NECESSARY PRELIMINARY TO THE SUCCESSFUL ILLUSTRATION OR PAINTING

he sketched a scowling father-in-law, one watching him, would think by the expression of the artist's face that he was in the most horrible agony. Contrary to this, he assumed the countenance of a chuckle-headed witling when drawing a clown. So, in these first steps of figure illustration great force and prominence must be laid upon the spirit of the picture.

In glancing over the other characters we find there are some who have characteristics as interesting as either of the three mentioned above. Some of them are:

The Knight—uprightness
The Prioress—daintiness
The Friar—boisterousness
The Sergant of Lawe—superiority
The Poure Persoun—humbleness
The Miller—strength

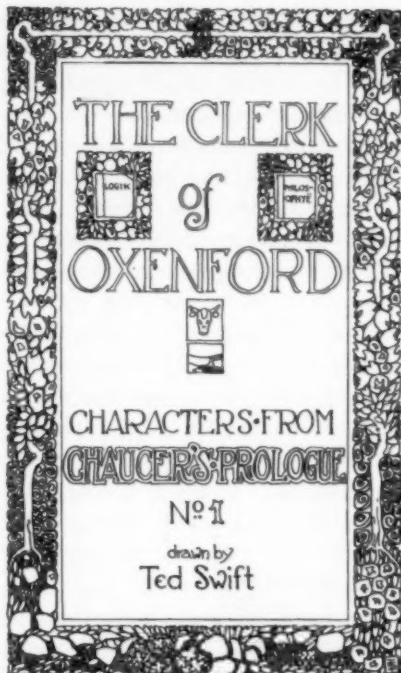
And the Somnour had a face with an expression that well might frighten children into nightmares when looking on him by day or furnish an elaborate subject for dreams by night. These rougher characters must not be drawn too grotesquely but all in subdued refinement so as not to impose upon the spectator's eye or depict any sense of coarseness. In every case, a refined humor and pleasantness should dominate. Now let us turn to the construction of the figure.

2. Anatomy is the all important basis for constructing a drawing, but because it does not show much upon the outer surface some are apt to slight it. Books on anatomy are necessary to consult and study. Although no artist has ever acquired his individual style from a book, yet he has obtained points that would lead to original work. But after a time of studying theory, after a

period of copying other artist's work which he needs must do, the student should lay aside all copying and begin to originate his own drawings. With practice it has been proven that originating becomes easier than copying. Students oftentimes look wonderingly at a picture and exclaim, "How is it done? Where did the artist begin first?" And when he looks at a picture with all its details just where they belong he looks at it and is confused. Many look upon the Rheims Cathedral and marvel at the delicate design on the outside. Thinking deeper into the law of construction it is found that everything is built by first beginning with a definite and accurate framework. As a cathedral is built of a series of braces and beams, as a ship is begun at the keel with great steel ribs attached to it and iron sheets fastened to the ribs, so in a picture, anatomy is the great means by which we construct the human figure. This answers the question of how a picture is begun, for every true artist starts with the anatomy of the figure. By learning a little of anatomy we are able to make great strides in drawing correctly.

It was said that Michael Angelo studied the anatomy of the human body so minutely that he knew every muscle, every nerve and tendon and placed them in their proper places in figures. This accounts for his masterful interpretation of the human figure, especially of the male form. When we look at his painting of "Adam," we are charmed by its wondrous symmetry and giant graceful swing of the whole body. The left shoulder and arm outstretched to receive the spark of life is rolling with muscular shapeliness.

But you say that anatomy is difficult!

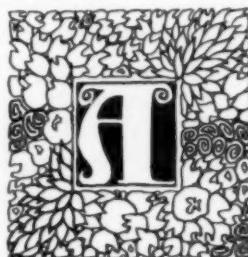


TITLE PAGE PRECEDING POEM

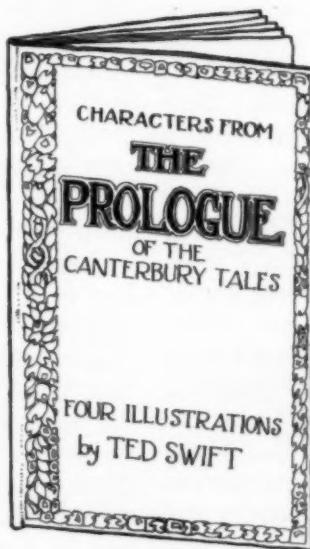


ILLUSTRATION OF CHARACTER

SUGGESTIVE
BORDERS AND
COVERS TO-



INITIAL LETTERS FURNISH * DELIGHTFUL DECORATION *



ILLUSTRATE
POEM
BOOKLETS



LETTERS ENHANCE THE PRINTED PAGE *

A PAGE OF RELATED DECORATION BY TED SWIFT, APPLICABLE TO THE ILLUMINATED PAGE, A DECORATIVE AVENUE THAT SHOULD BE MADE MORE USE OF IN OUR SCHOOLS

The School Arts Magazine Alphabeticton, October 1922

To be sure, the study of anatomy smacks of a few difficulties, but once learned it gives a good foundation for originality to the illustrator. And instead of hopelessly drawing a wrinkled shirt with a walnut head and a pair of sticklike arms protruding out of the sleeves, he can draw it right with a good foundation of anatomy by drawing a real head and neck upon lifelike, natural shoulders and then proceed to put on clothing which will conform with the muscles of the figure and hang as it would upon a live man. Oh, it's great to draw clothing over well modelled muscles!

The three stages of development are given in the drawing of the squire with sketches for forming hands and arms.

Looking at the Yeoman you can see more plainly the advantage of drawing muscular form first, as there the muscles are disclosed under the leather garments. To some the word anatomy implies an uninteresting, dry, deep subject or a study not capable of arousing enthusiasm. But to those who have studied it ever so slightly, it means a delightful study of intense interest; especially when it is applied and acts as a foundation to drawing. If the young artist obtains a fair knowledge of anatomy and is able to draw in form, beauty and strength, the human figure, he has gained an ability that will prove a great power to him in expressing his thoughts.

He will realize that the only true way in art is the old, old way, that is the method of drawing correct form and line of the human figure followed by the ancient Greeks, Michael Angelo, and down to our own age of Howard Pyle, Frank Brangwyn, Arthur Rackham and many other honest workers. It is the

works of these strong men of truth who possess that quality of execution which puts to shame this co-called "Futurism" which is creeping into the prominent art and literary magazines. Let it be harkened to, adhere to the ancient truthful way of drawing, that your work for the future generation of America may not shamelessly interpret this divine human figure and the emotions it is capable of expressing.

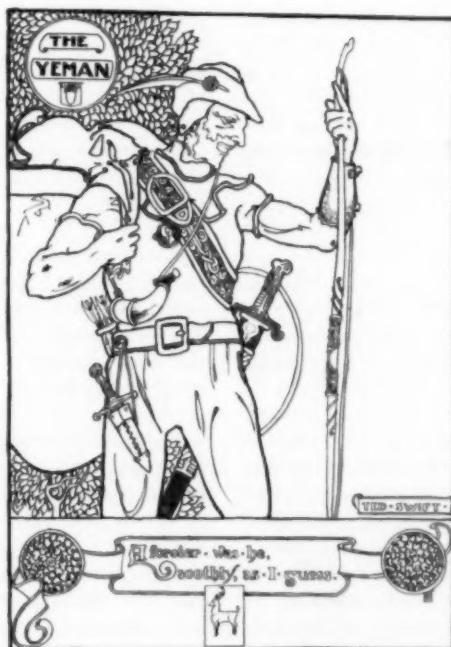
3. We have so far taken up two main steps in the illustration of poems; the spirit of the picture and the anatomy; let us discuss the third division which is the decorative element and the costume of the figure. In a forest scene flowers and decorative trees can be rendered in a half abstract, half natural manner so as to give interest and help along the spirit of the drawing. One may even go so far as to choose the different tree characters to suit the subject, as cypress is linked with the churchyard or scenes of a dark, meditative nature, the laurel with victory, the oak with strength, and so on.

The interesting lines of description on Chaucer's characters furnish excellent hints for costume and that is why his personalities are so well adapted for beginners in illustration. In finding out how to draw correctly the different objects mentioned in the poems taken as illustrative material, one needs must turn to the history of the times in which the character of the poem was supposed to have lived. In the "Yeman," the different objects as *daggere*, *baldric*, *sword*, *bokeler*, *a cristofre*, *horn*, etc., can be found in dictionaries and the large encyclopedias. These may be taken and with your own design you can interpret them your own way and thus

put the stamp of originality upon your work. As in *swords*, for example, there is no limit to the decorative design that may be drawn upon them.

After the manner of drawing character is firmly set in mind, the different poems can be worked up into booklets made from good ink paper with decorative pages of lettering and artistic covers as shown in the picture of the "Clerk of Oxenford," with verses beginning with initial letters. All should have a savor of the life the character leads and what he is most interested in.

So draw with thought and care. Put interest into your pictures. A few well placed lines tell the truth more plainly than a scratchy mass which makes your work meaningless and amateurish. Pity the talented boy who says, "I shall never become an illustrator." He has a passion for drawing, too. He is discouraged, poor boy. Strangle doubt! Work with hope! From day to day think—Success—and it will come one day as an Aladdin Genii and say, "At your service, Sir."



Decoration and Re-decoration

HAZEL HUSTON

LEATHERETTE TABLE RUNNER

UNEXPECTED leisure and a suddenly depleted purse served as a basis of my attack upon some unused material suitable for decorative purposes in our home. Perhaps you, too, have such material which might easily be converted into real objects of beauty if you would only give your artistic sense full sway. In the following articles I shall explain in the simplest possible language exactly what I did, and you can do the same even though you may have had little or no artistic training.

Our old lace-edged linen table runner in the living room had faded miserably and the time had come when we had to have a new one. A large piece of beautiful leaf-brown leatherette left from some upholstering work gave me an inspiration. With a painted border, that could be made into an unusual looking table runner, and would not have to be laundered either.

From this leatherette I cut a strip sixty-six inches long and twenty inches wide, which would exactly fit our table. I decided to paint this in tones of brown to harmonize with the table and other furnishings of the room.

In an arts magazine there was a beautiful border in a conventionalized pine cone design which could be made just the right depth for my runner. Across each end I drew five rectangles four inches wide and five and one-half high, exactly filling in the width of my runner. On a paper rectangle of the same size I drew off free-hand, but very carefully, one unit which consisted of one pine cone with needles on either side. This was drawn on very heavy brown paper and all lines closely trued up, for this pattern was to be repeated continuously for the border. Then, observing my rectangular spaces, I placed this unit over carbon tracing paper, and traced the design in a repeating border five times on each end of the leatherette. This list of materials which may be readily and reasonably obtained from any art supply com-

pany, was necessary for painting in the border: one tube each of the following oil paints: Van Dyke brown, yellow ochre, vermillion, raw sienna; bottle of turpentine; three or four small tin lids in which to mix my colors; clean cloths; two brushes—one number 2 and one number 6; yardstick; and a can of gold enamel.

The dining table was cleared and covered with old papers and upon this I could spread the runner out full length and work. With yardstick and heavy lead pencil I drew a small border one inch wide around each of the four edges which needed this margin or containing line, as there was to be no other finish. I next squeezed some of the brown paint into a tin lid, added some turpentine, drop by drop, till it was about the consistency of thick cream. I tested this out with the large brush on small scraps of the material till the right consistency was obtained. It might be wise for the amateur to practice painting in long, sweeping strokes which cover the surface more smoothly and rapidly than uncertain ones and eliminate all excuse for retouching. As the paint dried, I added more turpentine to prevent hard streaks. The most difficult part of this work was keeping the inner margin line perfectly straight, the outer margin line, being cut, took care of itself. When these four borders were painted in, I spread the runner out flat to dry on the floor in an unused room. To prevent any dust from settling in the paint while it was still wet, I closed all doors and windows. Then I washed the brush out in clean turpentine, dried it on a clean cloth and covered up the paint, which was left. If all dust is excluded from such left-over paint, it may be used again by the addition of turpentine if it has not stood longer than a day or two. If it has stood longer, it will scale in the work. At the end of three days the paint seemed perfectly dry and I could then put in the two heavy end borders which were already traced.

In the first illustration there is shown one border unit much reduced in size. This may serve as a key for color application. The border, the pine cone, and lines representing the needles on either side of the cone are solid brown; the dotted portion back of the cone is an orange-yellow; the vertical lines represent the portions painted in sienna; and the blank space at the bottom is the natural leatherette. I mixed some more Van Dyke brown as I had for the narrow border and with the larger brush painted in flat and solid the body of the pine cone and the border lines. With a small brush the pine needles were added in the same color. Then I again spread the runner out to dry for each color must dry before a new color is added or the pigments will run where the parts of the design touch. My brushes and lids were then cleaned up again and left ready for use at the next working.

After about two days the runner was ready for the next application which was the yellow background. For this I took about six parts of yellow ochre and added one of vermillion to produce an orange tinge. I mixed these until they were perfectly smooth; added turpentine until the right consistency resulted and tried the color out on samples of the leatherette. When the color appeared to be satisfactory I filled in the background, taking care not to edge over on the brown paint. After one day in which this dried, I was able to add the little background space in sienna just at the tip of the cone. I mixed about four parts of the raw sienna and one of the Van Dyke brown for this

color which proves more interesting than flat, raw sienna. With this painted in, I examined both borders carefully to see that the designs were filled in quite true, for in some instances it might prove necessary to go over the edges of some former painting. With a heavy pencil I then traced in the small diamond-shaped spaces on the cone. One more touch and the article would be completed; I took the can of gold enamel—the kind one uses for radiators, brass beds, etc., mixed it with banana oil according to directions. This oil is put up in the same container with the gold enamel powder. With a small brush I dropped in the enamel in the spots on the cone. Just this touch of gold was sufficient to brighten the border, but any more would have cheapened its appearance. This enamel dried in a few hours and when I spread the runner across the table, I was more than satisfied with the result.

On my last trip to the city I had priced a hand-painted runner very similar to, but no prettier, than this one and it would have cost me twenty-five dollars.

My actual expenses for the runner were:

Leatherette	\$2.00
4 tubes oil paints at 30c	1.20
2 brushes at 20c . . . . .	.40
Enamel . . . . .	.25
Turpentine . . . . .	.25
Tracing paper . . . . .	.10
Total	\$4.20

LAMP AND SHADE.

WE HAPPENED to be the unfortunate possessors of one of those large, old-fashioned, flower-besprigged, china parlor lamps which were considered so highly decorative and essential about twenty years ago. Their lack of beauty in design and proportion and their dim kerosene light should have been sufficient excuse for casting them away years ago when electricity came into use, but we, like other families, always feel a hesitancy in actually throwing away an article with which we have passed so many years. For some time I had been casting a critical and speculat-

ing eye upon that lamp. Since I had to live with it, I did not intend to let its unattractiveness continue to scream at me through the future as it had in the past. After a careful examination, I discovered an opening running up through the base and standard to the wick, and by the removal of the oil container, an electric cord could easily be inserted at the proper angle. Then I knew the transformation could be easily accomplished. The first illustration shows the lamp in its original stage. I took positive delight in throwing away the old, round, china globe with its hideous pink



and green flowers. As you can easily note, the base of the lamp was of good proportion and this proved the desirable foundation needed for my work. I decided to make it over into an oriental lamp which would be the brilliant color note of our living room. The base should be black touched with gold, and the new parchment shade a deep orange with a black design.

In painting the base I used the following materials: One water color brush—number 4; one can of black enamelac and one of gold; bottle of turpentine; mixing pans; and soft, clean cloths. These materials can be secured from any modern art supply company. Enamelac is a recently discovered, air-drying paint, which requires no firing when used on china and glass, and which dries in thirty-six hours with a hard brilliant glaze which resists water

and heat. This form of paint can also be used on ivory, wood, pottery, tin and other metals, and can be easily applied by the amateur. It is much better to decorate with two or three thin coats of enamelac than one thick one for the thicker coat has a tendency to chip off later. Enamelac comes mixed ready for use, but upon exposure to the air for any length of time it hardens, and when this occurs it must be thinned with turpentine. I had a new can of the black enamelac which was about the consistency of thin syrup and was ready for application without thinning. I washed the lamp-base thoroughly with soap and warm water before commencing my painting. The rim and feet of the base were in gold-finished metal so these were left and only the china was decorated. I poured some of the black enamelac out into a

small mixing pan to use from, being careful to tightly cover the can so the remainder of the paint would not be exposed to the air. With the brush I dipped into the black and applied it in broad, firm strokes to the base, starting at the top and working down as the paint naturally flows downward. This paint spreads out and flows evenly from the brush with body enough to cover any brush strokes. If any strokes should chance to show, it only means the enamelac is too thick and should be thinned with a few drops of turpentine. A little practice will enable one to regulate this consistency at once. I painted all the base solid black, being careful not to paint over the edges of the gold mountings at the top and bottom. If the paint should touch the metal, one may take a clean cloth saturated with turpentine and easily remove the spots. It is better not to retouch the space you have already painted for the enamelac will pull up and make a rough surface, but cover any thin spots with your second coat of paint after the first one has dried. I set my lamp to dry in an unused room, for if any dust had reached it, each particle would have shown upon the brightly finished surface. Next I washed my brush out in two turpentine baths, being careful to remove all traces of the paint to keep the brush from becoming stiff. I had a little paint left in my mixing pan but it could not be used again as it dries quickly, so I poured it out and cleaned the pan with a cloth dipped in turpentine. Clean painting brushes, pans, etc., are absolutely essential to successful work. In thirty-six hours my lamp was ready for the second coat, which was applied exactly as I had the first, and the finish was much improved. After the next period of drying, I applied a third coat which gave a durable, thoroughly-finished luster. The weather became damp so I had to wait forty-eight hours for this coat to dry as humidity in the air hinders drying.

When the lamp was again ready to work with, I poured out a small quantity of gold enamelac into the mixing pan and with the brush made a studied, though apparently careless application just beneath the rim. I dipped my brush as full as possible of gold enamel, then placing it against the black where it touched the rim, I pressed hard on it and this caused a small streak of gold to flow downward unguided by my brush. Then I lifted the

brush, refilled it, and pressed out more color adjoining the other stream of gold, and continued this process all around the top of the base. This gave a free and easy border of gold, producing the appearance of having been spilled over the black. One application of the gold proved sufficient, and while it dried, I turned my attention to the proposed parchment shade.

Parchment shades already made up with their wire frames can be obtained in various standard sizes at any good department store or art shop; but my lamp, being unusually large, could not be fitted with any of these. Consequently, I bought a large sheet of parchment paper, measuring a yard square, and constructed my own shade. With a cord and pencil I swung a circle having a radius of fourteen inches. Inside of this I swung a smaller circle with a radius of three inches. Out of this circle I cut a small sector as shown in the last illustration so when the edges of the shade should be pasted, it would have the proper slope. I did not cut out the rest of the pattern for it is easier to paint with a margin to steady the pattern. I collected the following materials for my work: two water color brushes, one Number 2 and one Number 5; one



Pattern for Lampshade
on
Parchment.

tube of lemon-yellow oil paint, one of vermillion-red, and one of lamp black; turpentine; mixing pans; several pieces of old china silk and some absorbent cotton. I next made several little cotton pads and covered them with the silk. Into the mixing pan I squeezed some yellow paint, added one-half that amount of red, poured in a few drops of turpentine, and mixed thoroughly with the larger brush until the paint attained the consistency of thick cream. This gave me a deep, reddish orange similar to the characteristic Chinese red. With the large brush I applied this color to the parchment covering only a few inches square. Then I took one of the little cotton pads and padded lightly over this wet paint to obtain a soft, cloudy effect. After this I added more paint, padded it in, and continued this process until the whole shade was covered. This dried in a few days and I turned the shade over and applied a similar coat of the orange so the color would be the same inside and out. When this dried, I turned the shade over again and with a lead pencil drew off free-hand a Japanese scenic design, as shown in the last illustration. I then mixed some of the lamp black with a little turpentine, and using the small brush filled in the entire design in black. After this dried, a few touches of gold enamelac were added to the trees and rocks. Then I cut out the lamp shade, and glued the edges together with heavy furniture glue. Nothing else will hold the parchment paper which is thick and rather stiff. I turned the shade over on its side and kept it weighted for a few hours.

After this I took a small steel wire of considerable strength and sewed it over and over to the top and bottom of the shade. Over these edges I carefully sewed an inch-wide piece of flat, black, silk braid such as tailors use. Gold braid is more frequently used on parchment shades, but I needed black on mine to give strength to the design. To each side I then applied four coats of parchment varnish just as I would ordinary varnish. Each coat must dry before it is followed by a succeeding one. This varnish hardens and protects the shade, and makes it easier to clean.

When the shade was in place, the cord attached and the light flashed on, the base and shade made a striking and effective contrast. The light shining through the orange shade gave a subdued but strong and warm color note to the entire room. No one has ever yet been able to trace this attractive looking lamp back to the flowered prototype. It will always be a thing of beauty.

The following list shows the price of all materials necessary:

2 brushes at 20c each	\$.40
2 cans enamelac at 25c each . . . . .	.50
Turpentine . . . . .	.15
3 tubes oil paint at 25c each . . . . .	.75
Parchment paper	1.00
1-1/2 yards silk braid at 10c . . . . .	.15
Wire . . . . .	.15
Varnish . . . . .	.50
Total \$3 .60	

A WOOD-BLOCK COUNTERPANE.

THE ART of wood-block printing is old, but it has enjoyed a much deserved revival during the last few years because it shows such beautiful irregularities of handiwork that can never be successfully imitated by machine printing.

I recently completed a counterpane in wood-block printing that answers both the tests of usefulness and decoration. Cream and blue being the dominant colors in my bedroom, I chose the heaviest quality of unbleached muslin for my counterpane. This had a close, firm weave, and was of a rich, creamy color. After measuring my bed, I found that ninety-

two inches of nine quarter muslin gave me ample room for a two-inch hem. I basted the hem in carefully around the four sides, mitered the corners, and sent it away to be hemstitched. If one prefers, this hemstitching may be done by hand.

There is something in the beauty and the dignity of the peacock in art that holds a lasting appeal for me, so I decided to border my counterpane with a conventionalized design of the bird done in a soft delft blue. The length of the counterpane, inside the hemstitching, was eighty-four inches, and this could be easily divided into twelve squares of seven inches

each. The end would then contain eight, seven-inch squares. My problem now was to draw the peacock within a seven-inch square. I evolved a pattern and made it ready to transfer to the printing block. For this purpose three-ply basswood or heavy Battleship linoleum may be used, but I prefer the latter as it is so much easier to cut than the wood. By means of ordinary blue transfer paper and a sharp pencil, I traced the design off onto the linoleum. When I removed the original design and transfer paper, I re-traced some indistinct lines, and then went over all lines with india ink so there could be no mistake in cutting. For cutting, I used a sloyd knife which is a very sharp, pointed knife made for the purpose, but any ordinary sharp knife will answer as well. I cut deep along the outline, then removed the intervening linoleum in small bits, thus insuring true, sharp edges for the printing. With a large water color brush and india ink, I painted in quick, broad strokes over the entire raised surface of the design, being careful not to allow any ink to fill up the cut-out spaces to blur in the printing. On a table I prepared a pad of six sheets of blotting paper, and over this I placed a sheet of water color paper upon which to make the trial prints of my design. This pad of blotting paper gives, and allows the designs to yield pressure. I then turned the block face downward upon the water-color paper, and applied all pressure possible with my two hands. It is better to use your hands than to weight the block with anything heavy for the latter causes the ink or paint to squeeze out around the edges. In a minute or so I removed the block and inspected the print. The first prints are never satisfactory, and one has to make fifteen or twenty prints from a new block before a good surface is obtained. After seventeen trial prints on paper, my block worked satisfactorily. The brush strokes must all be applied in the same direction for they show in the reproduction. There will always appear a certain unevenness in the print due to the pressure, but this is the beauty of the work. I washed the block off with warm water and a soft cloth and prepared to try it out on the muslin. I had several scraps of the muslin upon which to do my trial printing in the blue paint. I had ordered one studio or large size tube of oil paint in new blue, and this with my water

color brush, turpentine, and mixing pan constituted my working materials. Into the pan I squeezed a generous amount of blue paint and added turpentine, drop by drop, till it was of the consistency of thin cream. Then I put several big desk blotters down on a long table to form a pad for printing. Over this pad I spread my scraps of muslin, and keeping them flat all the while, I rubbed them over with a sponge full of water. This caused them to be evenly and smoothly dampened, and upon this depends the smoothness and depth of the print. If the material had been sheer or of an open weave, this saturation with water would not have been necessary but in heavier materials it is essential to make the print go through the cloth to the other side, thus insuring the design from fading when washed. When this water had been applied for a few seconds, I painted over the wood-block with an even and heavy coat of blue, and then transferred this to the muslin. As in the first printing with india ink, it was necessary to print several patterns before the block worked smoothly. This preparation insured satisfactory work later.

Next I spread my counterpane out over the blotters on the table and sponged it with water along the sides of the border space. I secured it to the table with thumb tacks in a few places so I would not have to hold it from slipping during the printing process. Having measured so carefully before, I knew my blocks would just fit in the length of my border space; so I gave the block a good coat of blue and then turned it over in the left corner. After putting all of my weight upon it for a minute, I quickly removed the block, lifting it straight up to avoid blurred edges. I next took a clean cloth saturated with turpentine, and rubbed the block off before making the second print. I continued printing square after square, cleaning the surface of the block between each printing. As I moved on toward the end of the counterpane, I sponged a few spaces ahead of my work each time. One side contained twelve blocks, and that used all the paint I had mixed so I mixed another pan and blocked in the other side. This much of the work had required the greater part of one day, so I cleaned up my brush, pan and wood-block with turpentine, and left the counterpane spread out to dry. It may take the amateur longer to accomplish

this amount of work, but practice brings speed. The following morning I was up and at work again, and by afternoon I had put both the end borders in. These borders consisted of only eight blocks as the side borders ran the entire length of the counterpane, making the corner blocks each time. I had previously determined the center of the counterpane by folding it into four parts. In this section I printed four blocks forming a square center motif.

When a period of ten days had elapsed, I pressed the border and center design on the wrong side with an iron as hot as could be used without scorching. This sets the color permanently. A piece of such work should not be laundered for a month after its completion, but after that time it can be safely washed with a mild soap and lukewarm water.

If you make a counterpane like this, you will

have a priceless possession both from an artistic and a durable standpoint. Such a counterpane will last for generations, and prove a unique specimen when compared with the usual crocheted or embroidered ones. A friend of mine, who made a counterpane at the same time I did, refused seventy-five dollars for hers and I have never priced mine.

My materials were inexpensive:

92 inches muslin	\$2.25
Hemstitching	1.50
1 tube oil paint	.30
1 brush	.20
Linoleum	.50
Sloyd	.15
Tracing paper	.10
Turpentine	.15
India ink	.25
Total	\$5.40



A BLOCK PRINT MADE WITH THREE LINOLEUM BLOCKS, BY MARIE H. STEWART, INDIANAPOLIS, INDIANA



BLACK AND WHITE STUDIES FOR DECORATIVE PANELS

DECORATIONS FOR PANELS BY A. G. PELIKAN

The School Arts Magazine Alphabeticon, October 1922

The Hallowe'en Party in the Pumpkin Patch

MARGARET M. CARLSON

DEAR LITTLE FRIENDS OF THE JACK O'LANTERNS:

Would you like to know about the party down in Peter, the Pumpkin Eater's Pumpkin Patch? It was great fun, so I must tell you about it. It was on the night of Hallowe'en and I was standing just outside of my door listening to the Katy-dids, when all at once I saw funny lights bobbing up and down in Peter's Pumpkin Patch and I thought to myself, "Now I wonder what's doin' in that garden." So I went down to look and guess what was goin' on! The pumpkins were having a party, only they weren't pumpkins any longer, they were Jack O'Lanterns and they were dancing all around Peter's Pumpkin Shell, which was all dark and wasn't wearing a big smile like the Jack O'Lanterns. Then I heard a voice that sounded just like Peter's wife and it was saying, "Peter, oh, Peter, hurry home! I'm so afraid of these unruly pumpkins tonight."

Then I knew it was Peter's wife. Poor Peter's wife! I felt so sorry for her, so I hurried home and told the Fairies and other Elfins how awful those pumpkins were. Then we all went down to the garden again and I knocked at her door and said, "It is us, the Fairies and Elfins!" and then we whispered, "we've come to chase those old Jack O'Lanterns away since Peter isn't home!" (Peter had gone for the day to Mother Goose Land; he should have known better around the Hallowe'en season. Don't you think so?)

"Oh, goody, goody, Elfin Rastus! I feel like scaring them good. How will we do it though?" said Peter's wife.

So we told her the best way would be to cut a jolly smile in her pumpkin shell, merry eyes and a little nose like the rest of the pumpkins had, then put one of her biggest candles inside to light it up.

Peter's wife thought that a wonderful idea and danced all about the little round room of her pumpkin shell to show how glad she was.

Then we took knives and cut a jolly smile and merry eyes, and a little nose and when we got through what do you suppose that pumpkin DID? He smiled even bigger than we had made him and said, "Now, one-two-three-GO! and watch those Jack O'Lanterns RUN!" Then we picked up all the noisy tins we could find and with brooms and Peter's cat we made such an awful noise the Jack O'Lanterns forgot it was Hallowe'en and turned into good pumpkins again. And now if you will visit Peter's Pumpkin Patch you will see just pumpkins there and only one Jack O'Lantern and that is Peter's Pumpkin Shell and it has such a nice smile you'll want to knock at the door and I hope you can have a visit with Peter and his wife and Peter will say to you, "And never again on the night of Hallowe'en will I leave my wife with that patch of pumpkins!"

Aren't you glad you are not a pumpkin?

With love,

ELFIN RASTUS.



"NOW, ONE-TWO-THREE-GO! WATCH THOSE JACK-O'-LANTERNS RUN!" SAID THE PUMPKIN SHELL

What and Why of The Fundamentals of Drawing

WALTER SCOTT PERRY, M.A.

BY FUNDAMENTALS we mean those principles which, constantly recurring in one way or another, are the framework upon which any subject, as drawing, unfolds in its development from the simplest form of expression to an advanced project in design and execution.

What are the fundamentals in arithmetic? No one would question the necessity of knowing thoroughly and well addition, subtraction, multiplication and division in order to perform accurately the simplest problems that present themselves to the mind, as well as for the more advanced problems in arithmetic. Sometimes we hear it said, "Draw what you see, never mind principles." But how many in such cases really draw what they see? The average person, whose eye is not educated to see, really sees but very little. It is often well said that learning to draw is learning to see, but let us now put the emphasis on *learning*. Constant drawing without any knowledge of principles is not using one's time and eye to advantage. Conservation of time is as necessary in one employment or study as in another.

All drawing can be divided into three divisions: (1) Facts of Form, (2) Appearance of Form, (3) Decoration of Form. Call these divisions by any names one may please, it is not possible

to express one's self intelligently by drawing, which is the universal language, except it be by one of these divisions. All constructive industries are built upon the first division named, for all things of any importance and accuracy in manufacture are made from working drawings that reveal all the facts and measurements that are necessary to a true understanding of the object. There are, then, certain principles of delineation of facts, in form, shape and size, certain relationship of lines, or of two or more drawings giving different viewpoints or facts, that are fundamental to all kinds of working drawings. Any well-planned course of study in drawing presents in an educational and interesting way these things that lead from the simplest relationship of lines and spaces to views or facts of well-known objects. The various steps necessary to a full and true understanding are simply fundamentals to working drawings that if not taught to and intelligently used by students, result in a license of expression that is wasteful not only in time, but results in inaccuracy and shiftless work. No other subject in school or college is taught without emphasis being placed upon the fundamental principles on which true growth and development may progress. The teacher of drawing who refuses to recognize these principles

and to give as an excuse that she is seeking freedom, is only sowing seeds of ignorance and carelessness where truth might prevail.

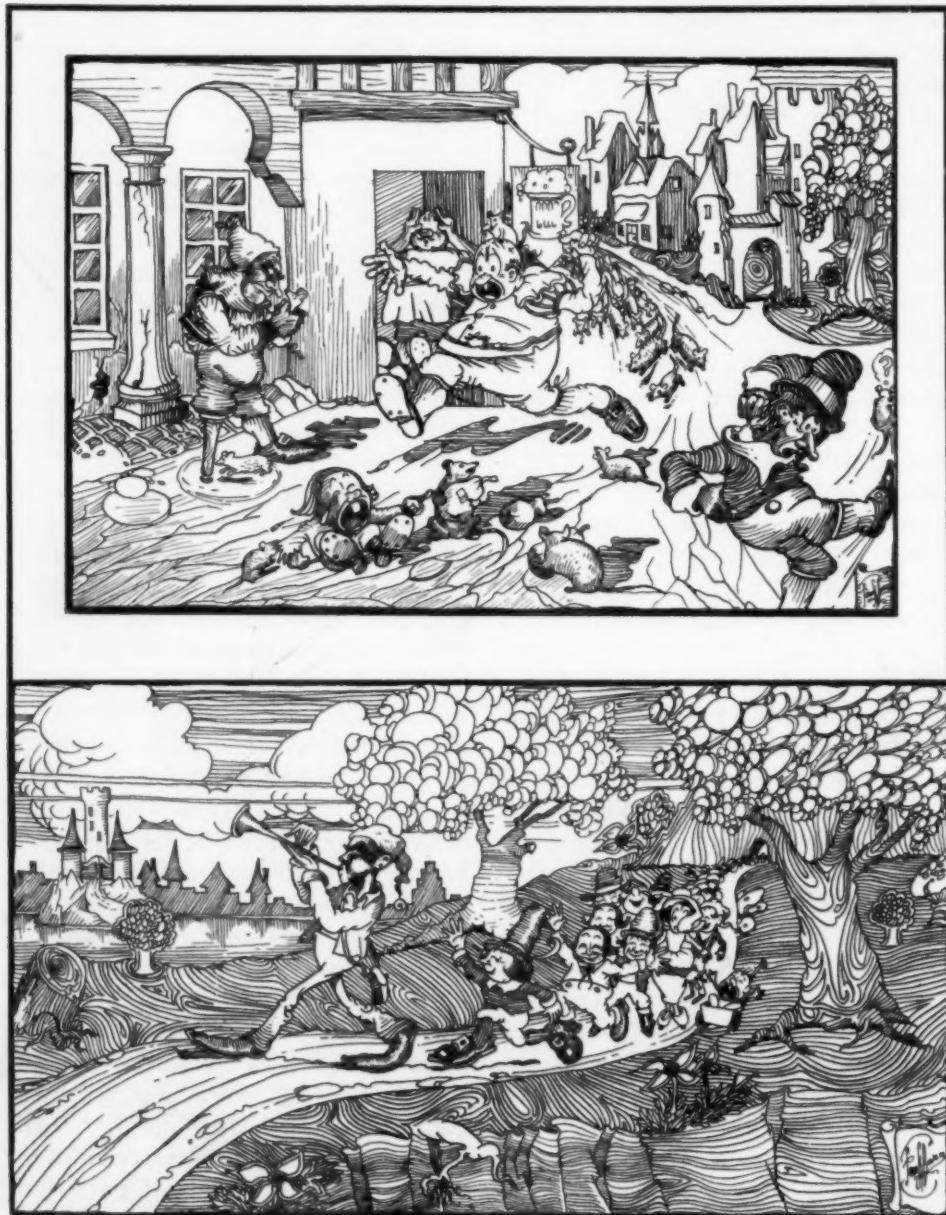
It is the same with the second division named, i. e., Appearance of Form. This too has its fundamental principles of expression. They are simple and apply to the appearance of cylindric, rectangular and conical shaped forms, and the relationship of these forms to each other. Again the eye must be educated to see correctly the appearance of objects, for one who does not see correctly does not draw what he sees, he draws simply what he for the moment thinks he sees, or what he thinks he knows or remembers of an object. The human eye takes in much, but jumps at conclusions in giving expression to what has received only a cursory glance. The camera, on the other hand, sees with accuracy, relates objects to each other according to their position and distance from the camera eye, carries retreating parallel, horizontal lines to vanishing points on a level with the camera eye, and produces depth or distance into a picture with the atmosphere of environment. All these relationships of lines and objects to each other, and to the position of the eye of the spectator, can be resolved into simple principles, and these are fundamental to free-hand perspective, which is the technical term for the appearance of form.

The third division named relates to decoration. Here again there are principles of proportion in shapes and

relationship of spaces, of balance, of repetition, subordination, rhythm, etc., that are fundamental to every beautiful design whether it be for a book cover, vase, rug, chair, table, lamp, the plan of a house, the decoration and arrangement of a room, or the facade of house or office buildings. The same fundamental principles hold good in all kinds of design for all kinds of objects. Short-sighted indeed is the teacher, who, in the name of freedom, allows simply license of unintelligent expression, and who sees no farther than the day's work and fails to present small things in a big way.

No matter what is presented in a course of drawing, all subjects will relate themselves to either constructive, representative or decorative drawing, and these three divisions are built on simple fundamental principles that have made the world's industries and the world's art. But with it all be it remembered that though the child may never be an architect, sculptor, painter or designer, he will, by sane instruction in the fundamental principles of drawing be better able to express himself intelligently and accurately, and to see and enjoy more in his work and in life.

By law and order have all things worth while in civilization, art, and industry progressed: In the chaotic conditions following the World War and now influencing everything touching human life, there is an incentive such as never before known, for an education free from license and built on sound judgment and common sense.



THE STORY OF THE PIED PIPER ILLUSTRATED IN A DECORATIVE AND HUMOROUS MANNER BY
FRANK BOWERS, A HIGH SCHOOL STUDENT OF THE PALO ALTO HIGH SCHOOL, CALIFORNIA

The School Arts Magazine Alphabeticon, October 1922

A Course in Freehand Drawing Arranged for the Continuation School

WILLIAM V. WINSLOW

HOW MUCH freehand drawing will be taught in the Continuation School? Certainly very little when the student spends at most eight hours in school per week and in nearly all of the states where the work is to be undertaken, not more than four hours, this time to be divided between both the academic and the industrial subjects. Many directors of the work have thought it advisable to limit the freehand drawing to working drawing, giving no time to the representing of objects pictorially. Both kinds of freehand drawing should be taught and they can be taught within the time allowed for drawing. This paper and the illustrations accompanying it deal with representing objects pictorially.

Picture drawing appeals to the boy and girl if properly presented, and occasionally at the time of leaving the grade school this study has been one of the chief arguments for remaining longer in school. It would be an equally good argument for holding the interest of children in the Continuation School.

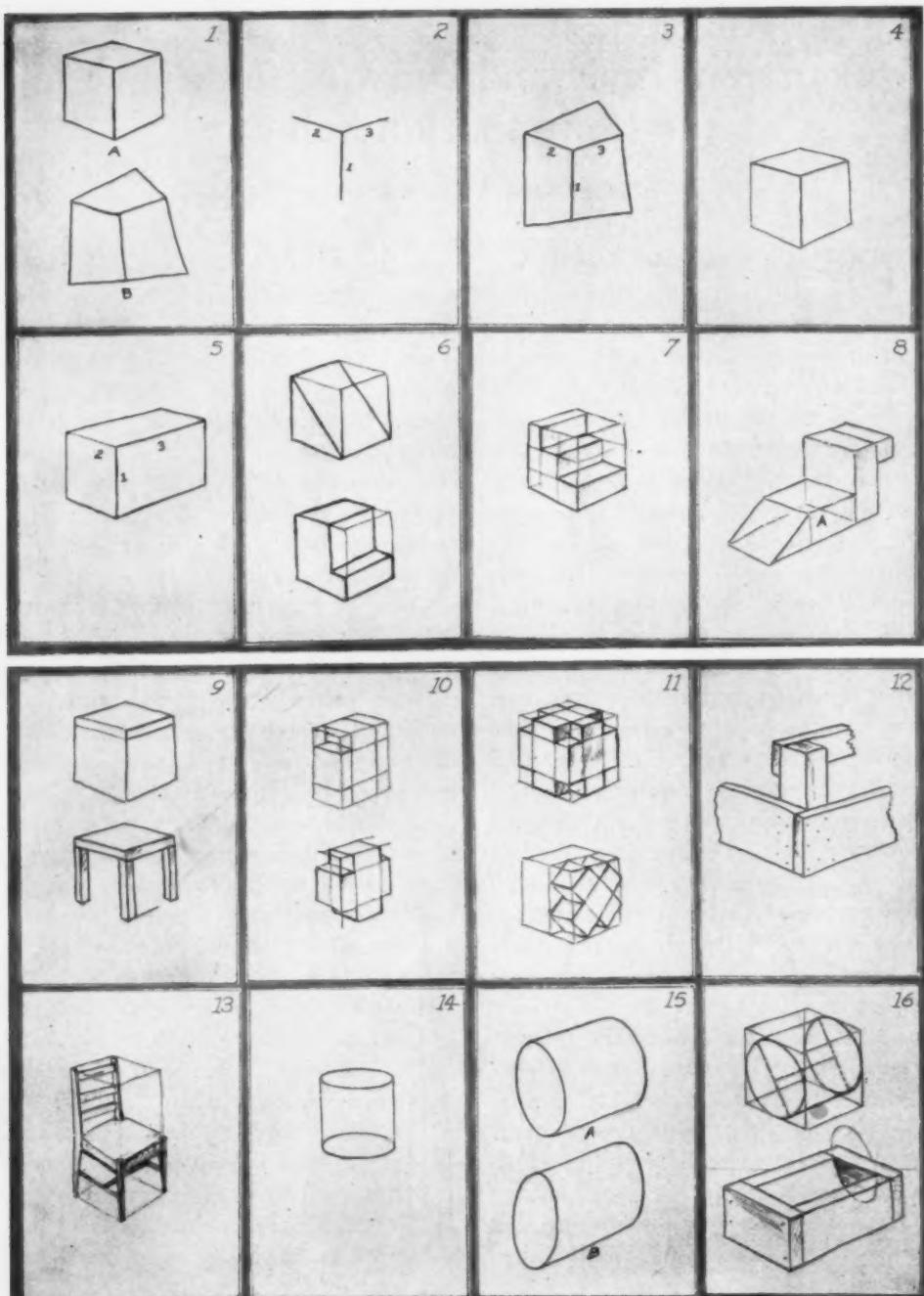
Many children doubtless are encouraged through their accomplishments in drawing who otherwise would consider themselves quite out of the running. We should make provision for this group in planning our Continuation courses.

Some individuals do a certain kind of thinking with a pencil and in this sense

they may be said to do their thinking on paper. This group would be extremely handicapped without the ability to draw for in this way only do they find a tangible means of clarifying their ideas. Such individuals who can draw do not have to make a construction in three dimensions to find out how it will appear. They can work it out with pencil and paper. We should provide for this group for it is a large one.

Probably with the ability to draw developed, many men today could have become more successful, at least more efficient, for freehand representation is undoubtedly necessary as a rapid means of conveying ideas which do not lend themselves to a spoken language. The man who has an idea and cannot express it to others in a way to be understood might as well not have the idea so far as others are concerned. Our Continuation School boy should be given every opportunity to learn to express himself.

Children who are interested in fine arts can pursue freehand sketching outside of school bringing their work to class for personal criticism. However, in the course suggested here little or no stress will be laid on convergence of lines to vanishing points. A chart designed to show that parallel receding lines do converge can be displayed in the room and occasionally referred to. Drawings resembling isometric projections but done freehand will serve the purpose of



DRAWINGS BY THE DISABLED SOLDIERS OF THE WALTER REED GENERAL HOSPITAL, WASHINGTON, D. C., SHOWING PROGRESS STEPS IN FREEHAND DRAWING

The School Arts Magazine Alphabeticon, October 1922

practical representation as is planned in the spirit of this course.

The drawings here shown are taken from a course in freehand drawing that the writer worked out and used as occupational work for disabled soldiers at Walter Reed General Hospital, Washington, D. C. The aim was to give a practical knowledge of sketching as a means of expression and to teach the student to think around a solid, to see into a construction.

The series of sheets are not planned one sheet to a lesson, for the work may be taken up as time may allow and interest suggest. Appropriate forms will motivate the work. An attempt should be made to get away from type forms as early as possible. The sheets are suggestive of the work only. They are explained as follows:

Sheet 1. Which is the correct drawing of a cube A or B? These drawings are displayed on a blackboard or chart for the purpose of fixing a correct image in the mind of the student. Such an image is the foundation upon which the course depends.

Sheet 2. The three lines here shown are taken from drawing A, Sheet 1. They are called axes and give the general direction of all the lines in drawing A, Sheet 1. Their lengths represent the three dimensions of the cube. (Note: The two oblique lines at the top of the vertical one shown on Sheet 2 form an angle of 145 degrees with each other. This may be approximated to appear like the drawing.)

Sheet 3. In this drawing lines 1, 2 and 3 are correct while all of the other lines are not. The student is supplied with such a drawing and directed to change it so that it may

represent a cube. In this drawing supplied to the student, lines 1, 2 and 3 are drawn in ink, the incorrect lines being made with a pencil so that they may be erased and changed by the student. (Class instruction of a similar nature can well be done on the black-board.)

Sheet 4. When Sheet 3 is completed by the student, it should appear like this.

Sheet 5. In this drawing the student makes lines 1, 2 and 3 approximating the angles and completes the drawing. It will be noticed that the axis 3 is longer than the axis 2.

Sheet 6. The drawings on this sheet show cubes with parts cut away. The cubes are first drawn, then the other lines are added, after which erasures of unnecessary parts are made.

Sheet 7. A suggestion for continuing the work. Wooden models or practical machine parts can well be used here.

Sheet 8. This drawing shows a solid with parts added. In this drawing parts could be cut away as well.

Sheet 9. A table. One way it might be drawn.

Sheet 10. This sheet shows parts cut away to illustrate the method of drawing a solid. The lines of general direction are drawn lightly, the permanent lines being made heavier. In this way it will be unnecessary to use an eraser.

Sheet 11. A suggestion for further lessons. Parts cut away.

Sheet 12. Practical application. Carpentry. Parts added.

Sheet 13. Method of drawing a chair.

Sheet 14. The cylinder. Drawing

displayed on blackboard or chart. Discussion of practical application of this type form.

Sheet 15. Which is the correct drawing A or B? The drawings here shown are displayed on the blackboard or on a chart for the purpose of establishing a

correct image in the mind of the student

Sheet 16. Cylindrical forms are drawn in rectangular solids as represented. This sheet gives a knowledge of the method employed. The long diameter of the ellipses are drawn at right angles to the axis of the cylinder.

Quick Make-Ups

FRANK M. RICH

IT IS the great province of the young to furnish entertainment for the old. No favor that children do for their elders seems to be more appreciated than what they do for them in the line of diversion. The teacher often finds that nothing she has been able to do for the pupils in a community quite touches the spot in the popular mind like the successful school entertainment.

To make a school entertainment successful it is not necessary always to spend a great deal of time in preparation or to go far for material. A few bits of make-up are sometimes enough to give the prosaic schoolroom lesson all the fascination of the stage. For instance, a girl dons spectacles and a gray wig and gathers a knot of smaller children around her. There is a new joy of realism as the old lady begins:

"Tis like stirring living embers
When at eighty one remembers
All the aching and the quaking
Of the times that tried men's soul's,"

and so on with Holmes's *Grandmother's Story of Bunker Hill*. With home-made wigs, beards, hats and neck pieces, scenes from literature, history and biography can be turned to good account. With a few easily made masks

the common primer stories like *Red Hen*, *Gingerbread Boy*, and so on, furnish plays as interesting to the audience as to the actors.

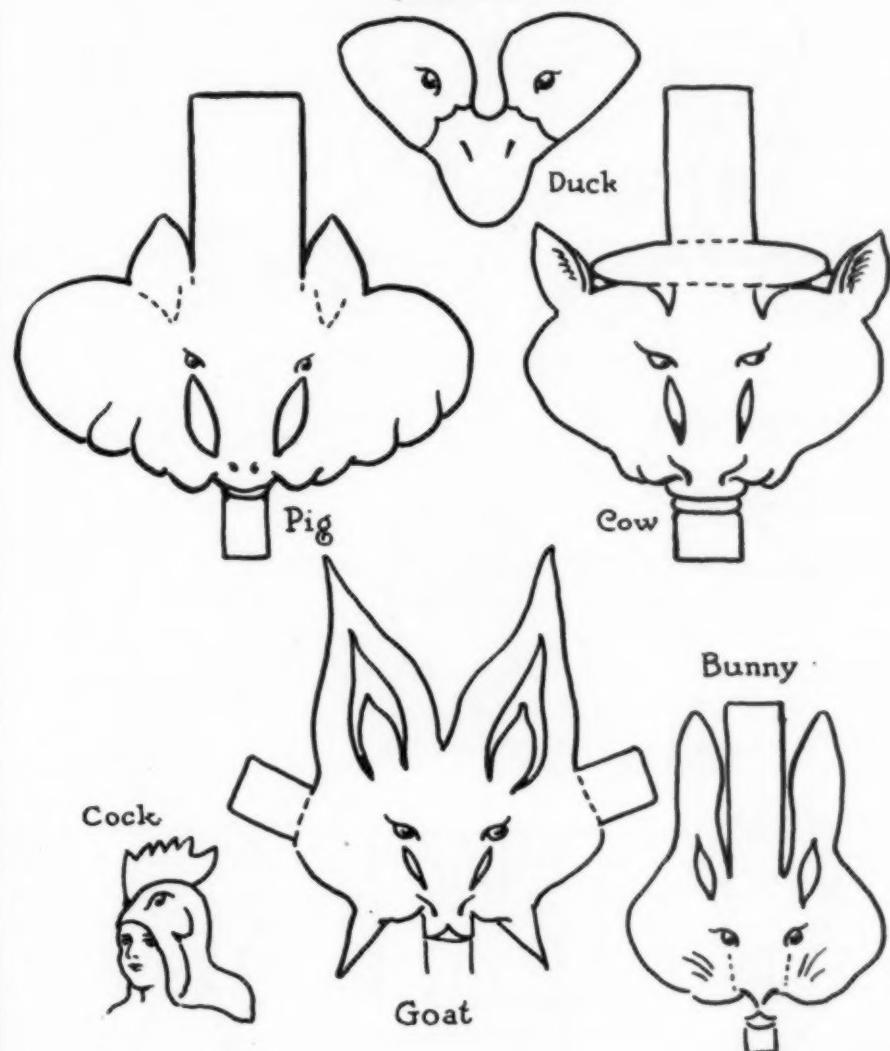
Here we have undertaken to describe how some very effective bits of make-up can be made by young pupils out of the simplest and cheapest of materials; hats of newspaper coated with kalsomine and colored with blackboard crayons, wigs and beards from rope or heavy cord, and masks from heavy paper obtainable from the ordinary cellular board boxes now common everywhere.

HATS

A straight rim hat, such as a Mother Goose or Pilgrim hat, one bent up on one, two or three sides, as the Rough Rider, John Paul Jones or Colonial three-cornered hat, or one with rolled brim, as tile or Uncle Sam hat, are all made in a similar way. Take several thicknesses of newspaper and cut an oval to make a rim of suitable size. Starting from the center make six or eight radial slits, just long enough so that flaps turn up and make a snug fit for the head. Wrap another section of newspaper into a cylinder or cone, as the case may be, trim and fit it to the

HOME MADE MASKS FOR PRIMARY DRAMATICS

Top of the HEAD



OTHER CHARACTERS CAN BE MADE ON THIS SAME PLAN
AND THE LITTLE FOLKS WILL ENJOY MAKING THEM

The School Arts Magazine Alphabeticon, October 1922

HOME MADE WIGS AND BEARDS



Wire foundation
for full
beard.



John Smith



Pres Arthur

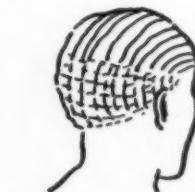


U.S. Grant Jr.



Squanto

John Adams - 2nd



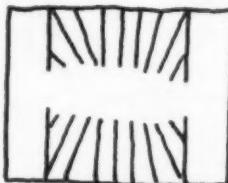
Foundation for
short hair wig.



Young John
Calhoun



Foundation
for
Bald Wig.



Rectangle of muslin
cut like this

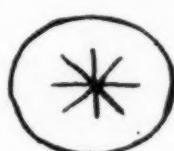


Parted
Wig.

THE SCHOOL OR HOME STAGE CREATES A DEMAND FOR QUICK AND SIMPLE MAKE-UPS

The School Arts Magazine Alphabeticon, October 1922

NEWSPAPER HATS



Brim cut to fit wearer



Crown added



Slanting brim



Rough Rider



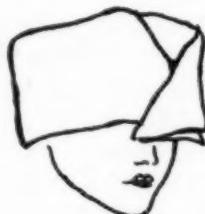
John Paul Jones



Three corner Colonial



Mexican Peon.

Columbus
or
Henry VIIIFirst step
in making
turbanEdges may
be rolled
outward
or inward

MR. RICH ILLUSTRATES AND DESCRIBES THE MAKING OF THOSE
MAKE-BELIEVE DECORATIONS SO NECESSARY TO AMATEUR DECORATION

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crown of the wearer's head, pin or stitch it in place, bend up or neatly roll the brim as the style demands, sew, and either bend in the top or, if a tail, sew on an oval of the right size.

Paint the hat with kalsomine mixed with water to the consistency of thin cream and sized with a little mucilage or glue to prevent rubbing. For the various colors use colored blackboard chalk, then blend with brush and water. Finish with a band of cloth or paper.

To make a hat with a slanting brim, such as the Mexican sombrero or a great variety of ladies' hats, bend the paper for the brim into a cone, blunt or tapering, as the case may be; fasten; then cut slits and fit to the head.

For a turban, Santa Claus, or Columbus hat, put the paper on the head of the wearer, bend the sides and ends down square, bring the corner edges together by making a diagonal crease, and bring the triangular flaps together at the sides, or at front and back, and fasten in place. Carefully roll up the edges without tearing, press into shape, overcast with a needle and thread, and paint. If it is to be a smooth turban, such as ladies sometimes wear, it is made a little larger than the head, and the sides rolled up inside.

We have spoken of making these hats of newspapers, for newspapers are always available, and answer the purpose after a fashion; but a much more durable material is the tough outside covering of cellular board. Take the boxes apart carefully; peel this strong paper away from the corrugated straw paper to which it is glued and you have a material for both masks and hats that will withstand a good deal of hard wear.

Very good helmets can be made from the crowns of discarded derby hats, cut to shape, provided with crests cut from the rims and riveted in place with paper fasteners, then given a gray coat of kalsomine mixed with ink, or a coat of white kalsomine afterward covered with gold or silver paint.

MASKS

A mask for almost any animal character can be made with little trouble from a good picture of the animal's head, preferably one showing more than one position. Each head is a modified truncated cone or pyramid, with the nose flap at the small base, and the back of the head at the large base, side views on two of the sides, with a combined top and front view between. These views join at the nostril, at the eye and at the ear. Where the face is "dished," as in the case of the pig, goat and cow, a shaping seam has to be made between the nostril and the eye. In the case of the rabbit, the horse and the cow, there is another seam between ear and eye.

The best procedure is to make a plan on a piece of fairly thin paper, folding through the middle of the face so as to get both sides alike, proving the work, then tracing on heavy paper.

Fairly good bird masks of different kinds can be made of two side views glued or sewed together in a seam running from the point of the bill over the top of the head. For a crested bird, such as the cock, leave the seam outside.

After sewing seams, color as was done in the case of the hats. Attach bonnet strings of cord or tape to keep the masks in place. These masks add much to the primary reading lessons

that happen to be in dramatic form. Pupils can easily see to read through the opening in the bottom of the mask.

BEARDS AND WIGS

The heavy, white, bleached hemp cord that sometimes comes around express packages is an ideal material for wigs and beards; in fact, it is the only string that is just right for Santa Claus and other pure white effects. The common yellow hemp, as well as the jute fiber can be made iron gray by dyeing with ink and water or bluing enough to neutralize the yellow tinge. This answers most purposes. For curly hair, dye first in the rope, then dry and untwist. For straight hair, dye after untwisting.

Separate the rope into strands; untwist these and pluck them sideways to loosen the fibers. Pull the fibers out lengthwise, a few at a time, from the end, and lay them in a straight bundle.

A beard is made over a frame of small wire, preferably covered. Place the middle of a 20-inch strip under the lower lip of the wearer, and bend the ends across the cheeks, up over and back of the ears. Bend a layer of fibers in the middle and hang them over this wire, long fibers near the chin and short ones near the ears. Overcast them firmly in place with needle and thread, or two or three fibers of the hemp.

If a moustache is needed with the beard, put a 6-inch strip of wire across the upper lip, and wrap the two ends firmly around the beard wire before putting on any hair. Use short fibers for the moustache as for the upper parts of the beard.

For variegated effects such as used to be cultivated by John C. Calhoun,

Chester A. Arthur, and others in the days of the facial landscape, simply shape the foundation wire. For a moustache to be worn alone, cut a 4-inch strip of wire, turn up smooth, small rings at the ends. Bend the wire in a T so that the two rings will be at the end of the upright with just enough room between them to go on each side of the partition of the nose and clamp comfortably tight. Reverse this T, sew on the fibers, part, comb and trim to suit the character, and bend to fit the face.

For a moustache and chin whisker, Jefferson Davis or Phil Sheridan style, it is customary to cement the hair to the face with spirit gum, obtainable at costumers. The same is done with eyebrows, which add much to a bearded make-up.

Wigs involve a little more work than beards, yet there are several kinds that can be thrown together in quantity with very little labor, after the fibers are laid straight. One of these is for an Indian squaw or Western brave. (The Eastern brave had a partially shaved head, hence needs bald wig.) Cut a piece of tape long enough to go from the top of the forehead to the base of the skull. This serves to hold the wig together where the hair is parted. On each side of the part, double the ends of a layer of long straight fibers over a cord and stitch them to the tape, using a sewing machine if possible. Make loops near the ends of the tape and fasten the wig in place by means of tape or cord run around the head, through these loops and tied out of sight at the side. Draw all the fibers smoothly down toward the ears, and make the characteristic braids in front of the ears. Feathered

headresses can be made of tough paper, kalsomined and colored, and beads and other ornaments can be made of an equal mixture of salt and flour stirred into a stiff paste with a little water and colored with water colors.

For the powdered wig of the typical colonial gentlemen, sew a single layer of fibers to the tape, which passes around the top of the forehead, and ties in the back of the neck. The layer of fibers should extend from ear to ear. Comb smoothly over the top and around the sides; then braid and tie in the back. Make one, two or three rows of curls and stitch them in horizontal rows over the ears, just far enough forward to cover the wearer's own hair.

By devoting a little care to the arrangement of the hair on the temples and over the tops of the ears, these two wigs made on tape—the parted style and the pompadour—can be made to serve well enough for a number of purposes—Sis Hopkins, witch, hermit, Santa Claus, etc. But a better wig for pioneers, ladies, etc., needs to be built on a kind of cap which fits the head. Take some of the fiber that has been loosened but not pulled apart; tie a strand around the head, over the top of the forehead and around the base of the skull. Go back and forth on this from front to back of the skull, and then from side to side, weaving over and under, just as one mends the heel of a stocking over a darning egg, and so make a foundation for a good covering of hair. In weaving it will be necessary to go beyond the first strand which encircles the head, especially at the temples, in order to follow the natural line of the hair. After the cap is woven, sew fibers along the margin, along each side of

the part, and more or less evenly all over the scalp. The shorter the wig has to be trimmed, the more thoroughly all parts will need to be covered.

A partially bald wig, or one depicting the shaved head of an Eastern Indian (Squanto, etc.), will have to be built on cloth which is then tinted a flesh color.

Put a half-yard square of muslin on the head of the wearer and measure off a rectangle, in width the distance from ear hole to ear hole, and in length the distance from eyebrows to the top of the neck. On this rectangle mark a broad letter H, the bands being two inches thick. When finished, one upright of the H forms a band which passes round the forehead and joins at both ends with a similar band around the base of the skull. The cross bar goes over the top of the head. From the spot on this bar which covers the crown of the head draw a dozen lines out radially. Cut the uprights of the H and then the radial lines to, but not across the middle bar. Put the cloth in place on the wearer's head, the first band close to the eyebrows, and smoothed back over the ears to meet the corresponding band from the back of the head. Draw all other strips smoothly and tightly under this band and baste carefully in place, using short stitches. Raw edges will be all right, but remember there are no plaits in a bald head. Trim to the hair line. If possible stitch on a machine. Sew hair on according to the portrait of the character desired. Mix up some kalsomine with a little mucilage or glue and reddish-orange water color or blackboard crayon. Test color before applying to see that when dry a good flesh color will result.

Landscape Painting

P. W. HOLT

HILLS AND MOUNTAINS

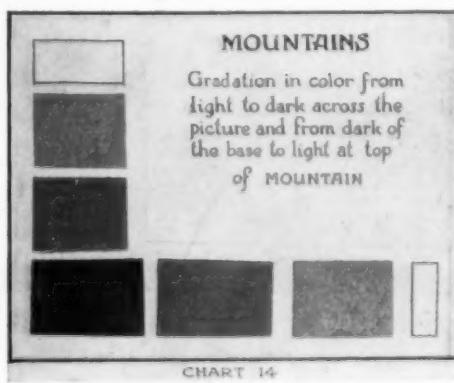
TODAY we are going to try our hand at the third value, the mountain, so we will devote more space to it for study. Before going further, I might say that your ground or second lightest value can be painted with the few suggestions I have given you for other parts of your landscape. Glancing at Chart 12 you will notice there is a color and value transition across your ground and from the foreground to the distance. Across your picture it runs warm to cool and from the foreground which is warm it recedes cool.

You will notice that your mountains are darker as a mass than the ground, but lighter than your trees and darker than the sky. You will notice too there is the same color transition that takes place all through your landscape.

As we are painting your mountain in the morning, our light is from the east and our shadows are well defined. Look at Chart 13 and it may give you some suggestion of the mountain's construction. The mountain is darker and warmer at the base, and as it climbs up to meet the sky grows cooler and lighter, the right-hand side is warmer and lighter, the left-hand side darker and cooler because it is further away from the light. There is a color and value change across your mountain from right to left and from base to crest (see Chart 14).

Now cast your eye at the very distant mountains and see how bluish they look, bluish because distance has washed out the warm green and substituted the cool blue. Remember I told you your landscape advanced warm and receded cool.

Your mountain builds up to meet the sky and over its crests that turns away from you, plays the sky color, graying your color as it did on tops of your trees. So you gray your mountain toward the edge and for a fraction of an inch you darken your sky as it meets your mountain edge. If you don't, your mountain will not turn away from you, and your sky won't go back behind the mountain. Mark your shadows for these will model the mountain. These shadows are cooler like your tree shadows and have the same color changes. The darks in your mountain cannot be as dark as the darks in your



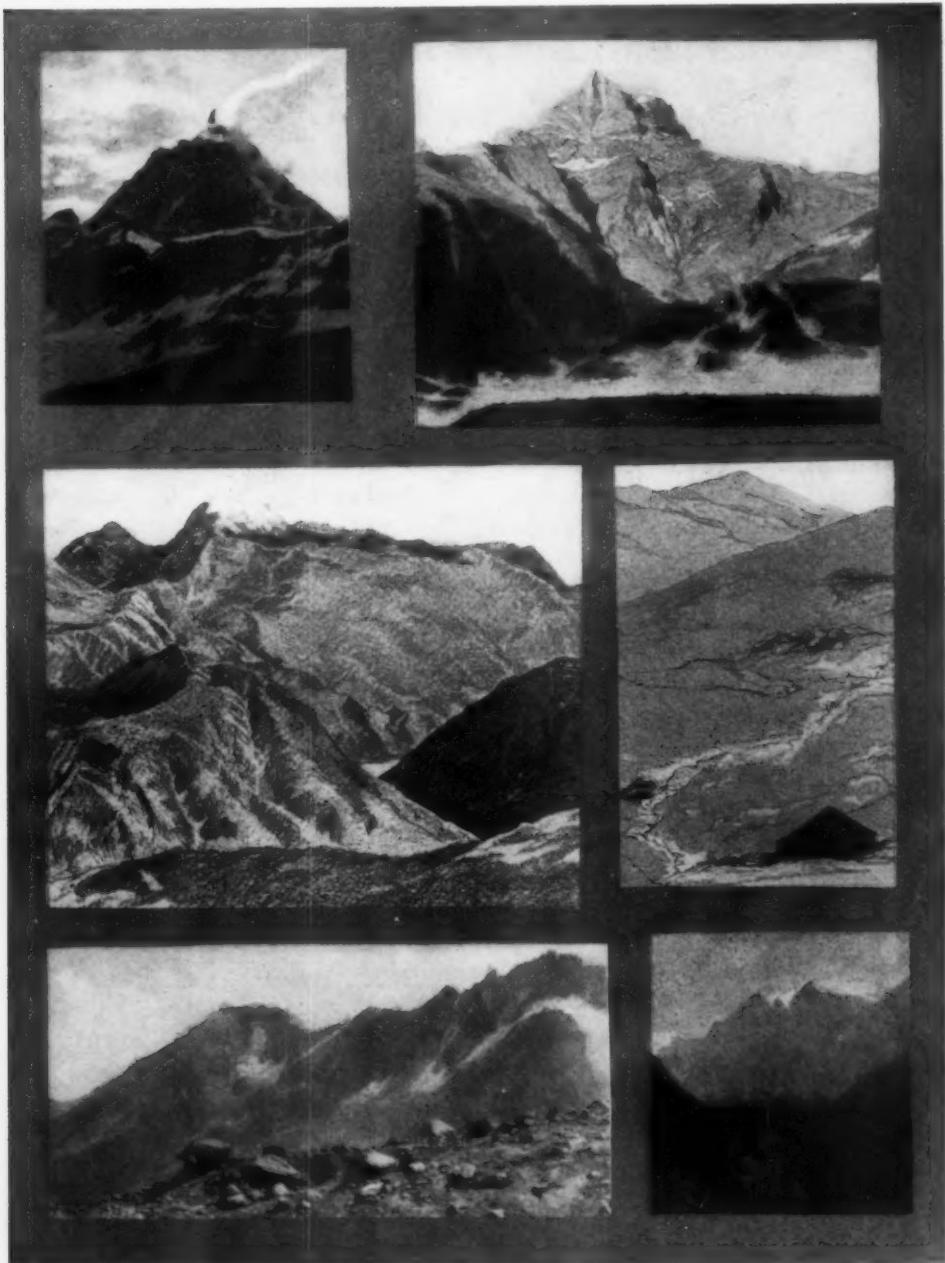


PLATE 15. THE RUGGED OR ROLLING SURFACED MOUNTAIN WITH ITS CREVICES OR VALLEY MAKE AN ALLURING SKETCH SUBJECT

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tree for your mountain is value No. 3, and your trees, No. 4, come under your darkest darks.

You want to get the feeling of your mountains being great ponderous masses piling and building skyward. By studying the examples in Plate 15 I think you can grasp the idea I mean.

Reclus says, "I loved the mountain for its own sake. I loved its superb calm face, illumined by the sun whilst we were still in gloom. I loved its mighty shoulders laden with ice full of blue reflections, its flanks whereon pastures alternated with forests and waste; its vast roots stretched out afar like those of an enormous tree, separated by valleys each with its own rivulets, cascades, lakes and meadows."

You will notice the beautiful shifting play of color over your mountainside, and passing cloud shadows make interesting patterns that decorate them.

Green is difficult to handle and an all green landscape is not thrilling, but the promise of ripening Autumn with russets and golds is in store for you.

To paint a landscape well requires years of study and in these few short articles I have tried to open your eyes and to start you on a path that will lead you further, to give you a mere skeleton of a foundation upon which you can build beautiful structures. I have not gone into details, space forbids; books and nature will give you more if you have the thirst for knowledge. Keep in mind my first lesson to you, the four

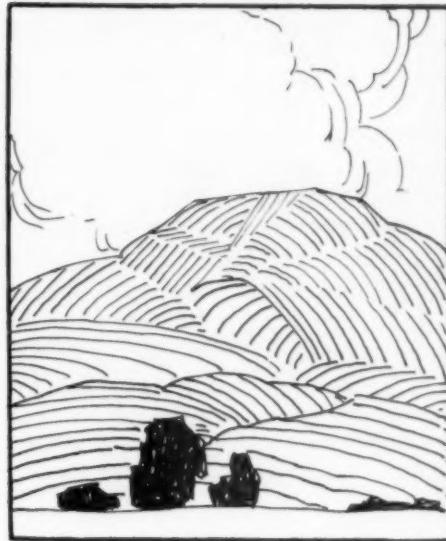


CHART 13

big values; see and think in big masses, keep your work strong and broad, forget useless detail, look for the essence of nature.

Before leaving you to work, I might suggest you read *Landscape Painting* by Mr. Birge Harrison. You will enjoy it, and besides it contains so much that will help you.

If nothing else, landscape painting teaches you the beauty of nature and in it too you will get joy and health, for the sun will bronze your cheek and add the sparkle to your eye. After a long hike and a day spent in honest toil, your boarding house keeper will be heard complaining to the cook that, "since Mr. Blank took up paintin' nature, he's surely increased his appetite."

THE SKY

NOW that you have gotten on so well and feeling that you have grasped the four big values of landscape painting, we will try and learn something

about your lightest value, the sky. The landscape and sky are closely associated so the principles that apply to one are appropriate to the other. Your

sky has linear and aerial perspective, and the study of its values are necessary so that it may appear distant and luminous, filmy and distant, while your earth is solid and near. A landscape is always dominated by the sky.

As the sky is the source of light naturally it is your lightest value, and as we are doing a sky today, we will devote the greatest amount of space to it on your 8 x 10 canvas, leaving a mere strip to suggest the earth.

It is still before noon, the sun is sending his light from the east and you will notice that that part of the sky is lightest and warmest with a gradual darkening of color as it advances toward the west. Look at the zenith, then toward the horizon. You will notice the zenith is darker in color, growing lighter as it descends toward the horizon. This color and value change will make your sky arch, the nearer part of your sky should come forward no less than the foreground below and this arching should be felt even in the perspective of the clouds.

Now take your color range illustrated in No. 1b,* hold it some distance from your eye and you will perceive that each little square has a different shade of blue, ranging from the darker at the top to the lighter at the bottom. Now turn it horizontal and you will notice this color change, running from right to left across your sky. Your sky is warmer and lighter toward the light and receding from it, darker and cooler. In Chart 4 I have suggested this horizontal and vertical transition of color by four squares.

Let us mix up some zinc white and permanent blue-zinc white, permanent green, dark-zinc white, and prussian blue.

Mix each set separately of exactly the same value. We will go about this mechanically because I want to take you by progressive steps until by work and study your eye will notice these delicate changes. Let's start to paint the upper right-hand corner of your sky with alternating strokes of prussian blue and permanent green-blue, with touches of permanent blue. When we have painted down about four inches, we will lighten with more white our green and prussian blue, then paint a very light mixture of permanent green, then stop.

Now mix zinc white with prussian blue and permanent green dark, some prussian blue and white of the same value, and also some permanent green and white. With these mixtures we paint our left-hand corner, changing the color as we come down toward the horizon. You will notice that your mixture of permanent blue and white when put next to your white and prussian blue will look lavender. This is due to juxtaposition of color and these color contrasts of warm and cool will give vibration and life to your color.

As the color descends toward the horizon your blues merge into green-blues, then into pale green, thence into a creamy warm light. Mix, for this warm light toward your horizon, zinc white with a touch of yellow ochre and you will notice that when you paint it next to the greenish blue, it will look pinkish—another example of color contrasts.

At our first sky painting we cannot expect to make a masterpiece, but you will have learnt something about the sky and with many, many more studies, you will notice a favorable improvement

*The School Arts Magazine, Sept., 1922, p. 15. Plate I.

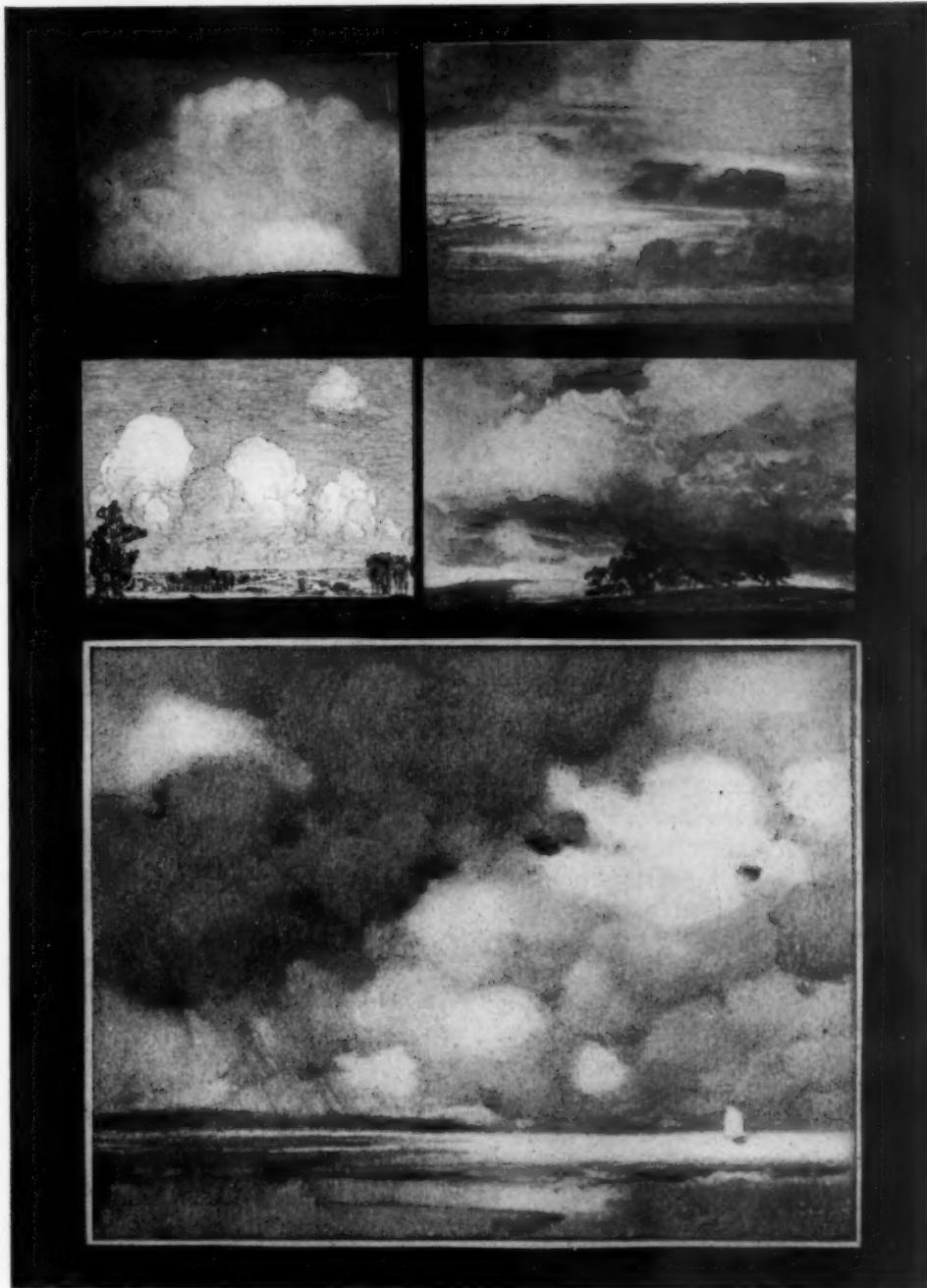


PLATE 7. FIVE ILLUSTRATIONS OF CLOUDS ILLUSTRATING DIFFERENT TREATMENTS BY DIFFERENT ARTISTS

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if you compare them with your first sky painting. A good time to look for the varieties of blue that exist in the sky is when the clouds seem to band the heavens and patches of blue show through the cloud interstices. Then you will notice the remarkable variety of blues that happen from east to west and from zenith to horizon.

You may use the color range in trying to pick out the color changes throughout your landscape. As a rule your sky is the lightest part of your picture, but the white house illuminated by the sun will be, of course, lighter than your sky. But a white house silhouetted against a light sky will be darker in value than the sky. I am merely giving you the four big general rules. Study and observation will teach you more.

CLOUDS

"I bring fresh showers for the thirsting flowers
From the sea and the streams;
I bear light shade for the leaves when laid
In their noon-day dreams."

COME, it's a fine day and the blue sky is decked with clouds that are blown by a gentle wind. We will

Now that we have painted our sky let us suggest our landscape, keeping it in flat poster style until we come to the lessons dealing with the earth.

Make innumerable poster studies, forever keeping in mind the four big values; I continually revert to values for they are important. Do not make your blues too intense or too dark: blue is a receding color and descends in the color scale toward the darks. Look again at Chart 4 and get into your head the vertical and horizontal color change.

When you have made many studies of your blue sky, we will go out again and learn something more about the sky, the clouds, before we leave your first and lightest value, your sky.

devote the greater part of our canvas to our sky again today, leaving a strip at the bottom to suggest our earth. Cast your eye upward and look at the cloud almost overhead, you will notice that the white is cooler and lighter than the

cloud further back toward the horizon.

In the sky the whites come forward lighter and cooler and go back warmer and darker while your shadows under your clouds are warmer forward and cooler as they recede. As clouds are ever changing and moving we quickly sketch in the cloud forms, keeping in mind an agreeable arrangement, devoting more to the cloud spaces, or more to the blue sky, just as your fancy dictates. As it is in the afternoon we have to deal with the cumulus form of cloud which the heat of the day has rolled up into great masses like balls of fluffy cotton and which float on a marked air strata with a decided cloud base. You might do well in reading about the different kinds of clouds and their formation, for this knowledge will help you understand them better.

Now that we have sketched our pattern of cloud and sky spaces, we will

begin to paint, but before doing this have your palette, paints, and brushes absolutely clean when dealing with the sky. Using gasoline as a medium we will mark with blue our sky spaces.

Now let us see how many varieties of grays we can mix, you might have some pink-gray, blue-gray, green-gray, yellow-gray, etc., for gray to be beautiful must be colorful. Let us mix our whites, too, keeping them white but a green-white, a blue-white, a pink-white, etc.

Let us mark our white lights on the clouds and start by painting in our shadows with a thin painting using all the colors that you can find in the wonderful grays of the clouds. Our cloud bases forward are warmer than our whites, so we will mix grays that are warm, but look and you will notice as your cloud bases recede they become bluish, and then a pale lavender; for

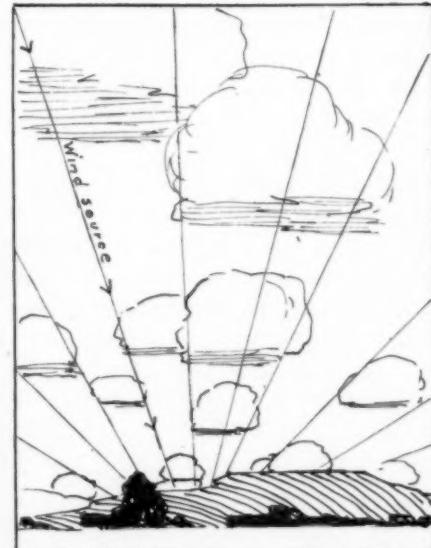


CHART 5

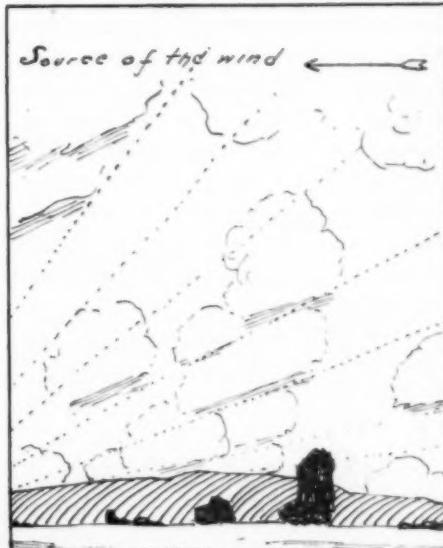


CHART 6

remember that I told you your cloud bases receded from you cooler.

Now that you have gotten some modeling in the shadow side of your clouds and your cloud bases painted, too, we will come to the lights.

Your whites forward are cooler so you can mix zinc white with colors, but keeping it white, for whites that are colorful are more brilliant than white out of the tube.

As your whites recede toward the horizon your lights become warmer so you can use touches of alazarin, crimson-zinc, yellow and yellow ochre to warm them. Keep them clean and snappy and bear in mind your clouds are floating masses of vapor.

One thing in painting clouds is to look for the source of wind that scatters them over the sky in some marked direction and they follow one another just like sheep. If we are facing north and the wind is blowing from that direction, the clouds will come toward us in fan like fashion (see Chart 5) the handle being toward the horizon, the spokes radiating to east and west, and imagining the clouds are fastened to the sticks we will notice they take a pattern as shown in Chart 5. If we are facing north and the wind is blowing from the west, the clouds will follow something on the lines as shown in Chart 6.

You have perspective in your sky as well as your ground and as you glance upward you will notice that you see

more of the cloud bases of the nearer clouds and less of the distant ones, while the reverse holds good for the tops of the clouds. It is well to arrange your cloud masses to give the feeling of space and distance. As I said before, your sky influences your whole landscape and here I may quote from Mr. A. Guest, who says, "Everything is in sympathetic relationship, and the sky dominates the whole. Its influence is acknowledged by the grass, and this again reflects some of its color. The untrained eye may see the details of nature, and miss her pervading tone; the eye of the artist should see her tone first, and all her incidents in the relation to its influence."

Even on dull gray days the law of the sky holds good, for on such days the color of the earth becomes richer, juicier, sapier than on brilliant sunshiny days, and as your sky sinks lower in tone, your landscape does also.

Collect examples of clouds and go out and paint them over and over again. I assure you that you will have difficulty; clouds are not easy; but keep on and you will profit by your mistakes and studies.

Try and think of the sky as something illusive, floating, something pure and clean, try and get this airy, floating, untouchable quality always in your sky and clouds. But remember too, your paints, your brushes and your palette must be absolutely *clean* when painting skies.